

ISSUE 3

DEFINE *the* MEANING

Bouncing Souls

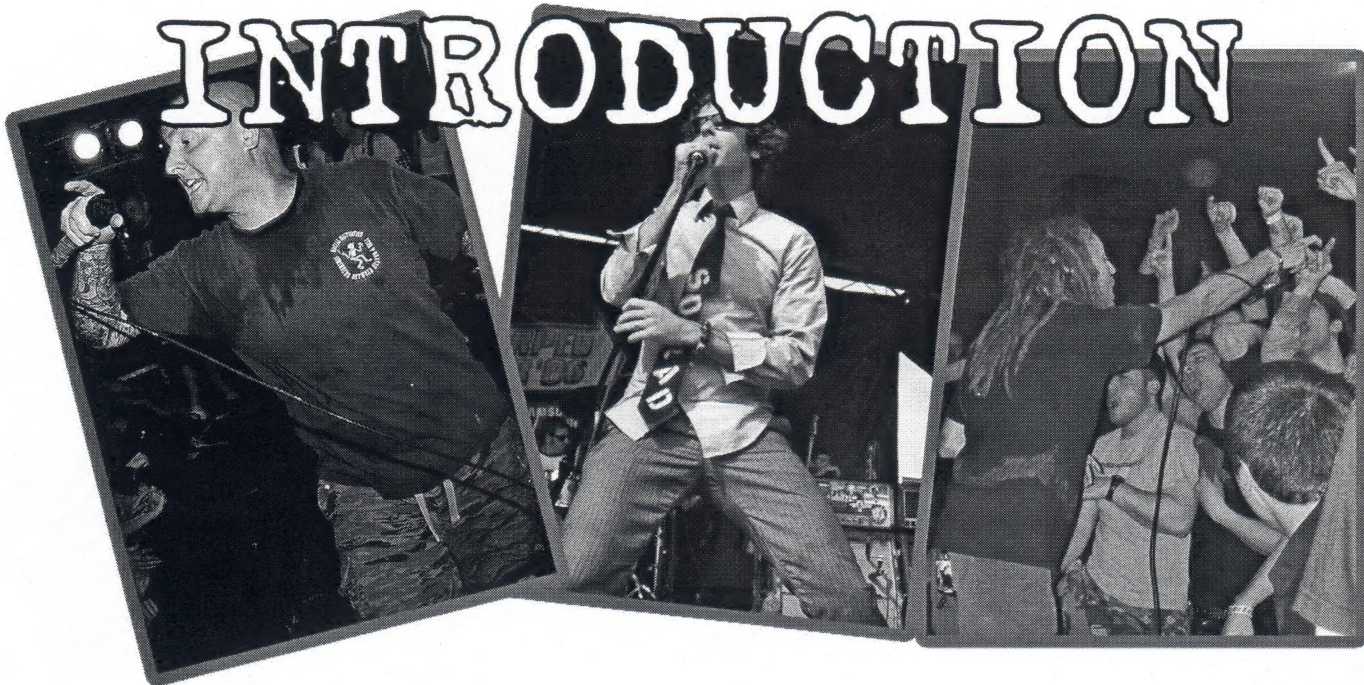
Staying Gold After All These Years

A Walk Down Memory Lane With

Gorilla Biscuits

Madball The Banner Set Your Goals Fahrenheit 451
The Gaslight Anthem Throwdown The Plot With Honor

INTRODUCTION



Thank you so much for picking up the third issue of Define The Meaning. We've got so many exciting things coming up for 2007! Starting this year, DTM will be released on a quarterly basis, and in addition will be increasing our distribution. This is great news for us, and we're looking forward to having this zine be more easily accessible. This year we will do our best to bring to you more of what this zine stands for.

We recently celebrated our one year anniversary by putting on a show at the legendary Stone Pony in Asbury Park, NJ, and invited our friends H2O and District 9 to help us out. The show was such a memorable experience, and words cannot describe the amount of joy we felt that night.



Every band that played was unbelievable. My Turn to Win, Skull Motion, 4 In The Chamber, District 9, and H2O are such great bands. Please support these bands as much as you can.

Seeing everyone with smiles on their faces, pointing their fingers up high in the air, and singing their hearts out allows us to not forget why we all are in this thing called Hardcore. I know way too many times it's too easy to forget why we are in this in the first place, and we get unfocused because of everything we see on TV or in magazines, and see meaningless commodities that eventually bastardizes our culture.

We should remember that at one point of our lives we were considered outcasts or losers, and that once we found Hardcore we finally found the people who know exactly who we are. They might not even know us by our first names, yet when we see each other's faces, we know we've found a friend and someone that understands. We get a sense of belonging and find a community that strives to help us succeed... through songs... through dance...or through friendship. We go through our hardships day by day, only to know that one night of the week when we pack each other in a dark room

and cling on to each other, having the burdens magically lifted away, if just for that one night.

Thank you for helping me remember. Thank you for the friendship. It will always mean something very close to my heart.

RAJON

DEFINE *the* MEANING

STAFF

EDITORS

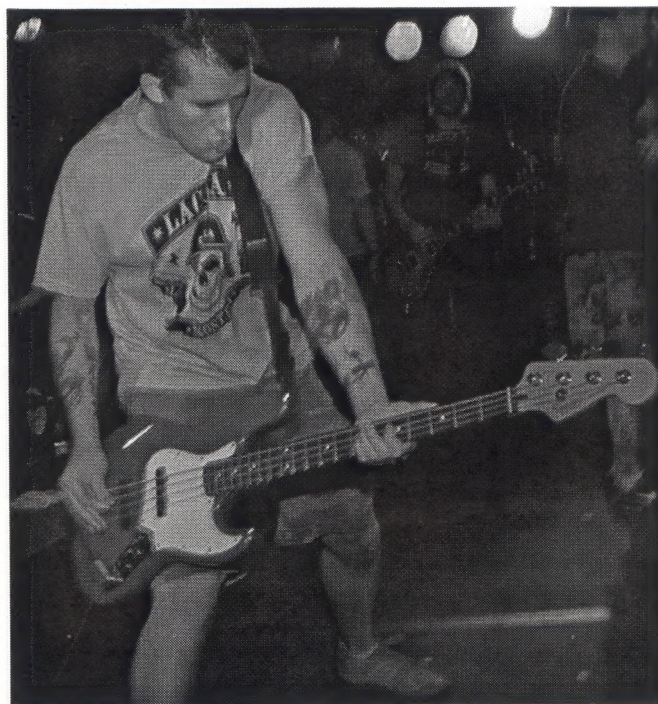
Karen Mitchell
Rajon Tumbokon

ASSISTANT EDITORS

Jay Aust
AnneMarie DeRosa
Sarah Solomon

CONTRIBUTORS

Justin Fullam
Ben Horowitz
Davie D
Caitlin
James Damion
Pat Stefano
David Yoha
Ashley Graham
Brian Barclay
John Rose
Armando Bordas
Andrew Yonki



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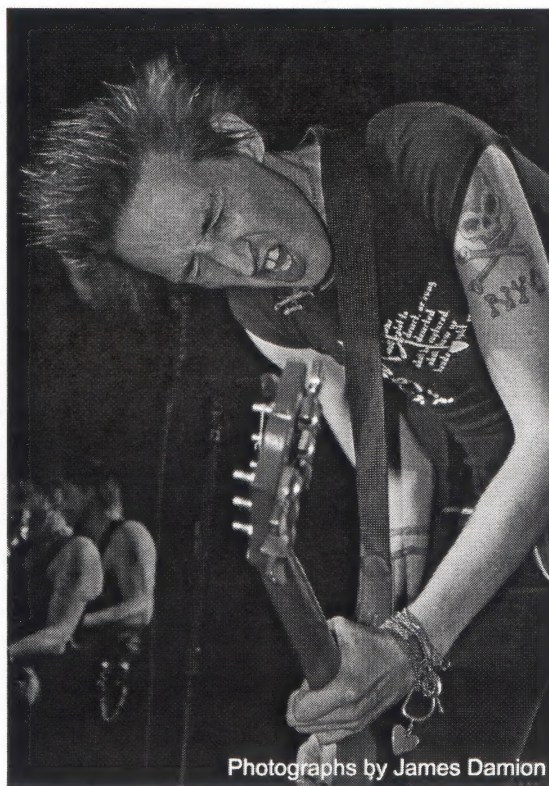
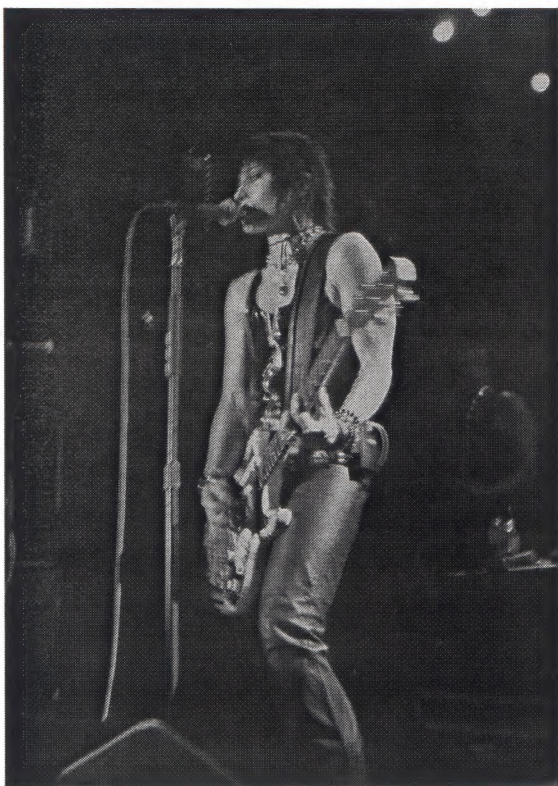


Photographs by Rajon



LIVING FAST, DYING YOUNG

Keith Morris, Greg Hetson, and Zander Schloss hit the stage of Irving Plaza on October 22, 2006. On tour with Pennywise and Ignite, **Circle Jerks** managed once again to demonstrate their mark as one of the most influential forces in the history of Hardcore Punk. With a surprising response from a generally young crowd, the band performed about twenty surging classics from their catalog including "I & I", "Deny Everything", "World Up My Ass," and "Back Against the Wall." The band skillfully dodged the number of beers being flung onstage with each energetic song. Keith Morris even gave a fifteen minute monologue about American celebrity that preceded "I Wanna Destroy You," originally recorded with Debbie Gibson. The Jerks ended their set with five Black Flag songs, all of which were written by Morris during his three-year stint with the band. The songs included "Damaged," "Revenge," and "Gimme Gimme Gimme." **RAJON**



Photographs by James Damion

JOAN JETT - IRVING PLAZA, NYC

The Rock Journalism Gods were definitely shining their light on me. To say I am a fan of Joan Jett's music would be a major understatement. As a teen my walls were adorned with JJ posters and memorabilia. I had every album she ever released since her solo debut "Bad Reputation."

Valiant Thorr opened the night and to be honest I didn't know what to think of them. They ran through the gambit of Rock 'n' Roll excess and clique. Everything you loved about Spinal Tap and hated about the 80's. I couldn't really tell how much was tongue and cheek and how much was serious. They weren't really good enough to care. As far as I was concerned the freak show could not have ended soon enough.

I worked my way downstairs and towards the front to get a good shot at seeing and getting some photos of Eagles of Death Metal. I pushed and slithered my way towards the front before hitting a roadblock. I came upon this rather large mountain of a man and asked if he minded if I snuck in and got some shots when Joan Jett came on. He was more than happy to oblige. He also told me he had seen Joan play many times at Irving Plaza and where I could get the best shots. He then warned me about the swarm of adoring lesbians I had to get past. It seemed like I had made a friend.

Eagles of Death Metal took the stage and though they are neither Eagles nor are they Death Metal they kicked ass. EODM are the brainchild of Queens

of the Stone Age front man Josh Homme and at one time or another has featured the likes of Dave Grohl and Jack Black. Singer/Guitarist Jesse Hughes and company tore through a set of testosterone driven rock that blows the doors off of most of the bands out there. They got the crowd fired up and all sweaty for Joan Jett. I couldn't wait to run out and buy their albums.

By the time Joan Jett and the Blackhearts took the stage the place was packed. The crowd went nuts as adoring fans screamed her name. Offstage Joan is sweet, polite and somewhat shy. Onstage she is a completely different animal. Clad in leather and tough as nails. She struts across the stage with bravado and a certain swagger. Joan ripped through all the classics like Bad Reputation; I love Rock 'n' Roll, Crimson and Clover, I hate myself for loving you and countless others. She also performed tracks from her new album Sinner including the songs Fetish and Riddle. The crowd sang along with every song and screamed for more. They did a great set and even did an encore. One of the most memorable nights for me in a long time. After all these years she is still an amazing performer and in the shape of her life. Thanks to all the people who were so cool to me including the women who were on my left and right side who served as my protectors from the three to five drunken women behind me who continually attempted to molest me throughout the show.

JAMES DAMION

SINGING THE SIREN SONGS

It was a night of firsts on all accounts for me. I had never been to Atlantic City or The House of Blues. And though I am a big fan of both Rise Against and Thursday I had yet to see these acts live. Considering it was a 3 and a half hour drive I decided to book a hotel and make dinner reservations for Thanksgiving. I was definitely going to make the most of the trip. After an endless drive in monsoon like rain and wind with a crazy Asian woman who kept singing Jay-Z's "99 Problems" I checked into the hotel and headed over to The show. The House of Blues is actually located in the Hotel/Casino which is kind of strange to me for some reason. The first thing that came to mind was "Kids have it so fucking easy these days." In all my years I would have never imagined going to an air-conditioned Punk/HXC show. The HOB is a really nice venue much like BB Kings or any of the newer tourist driven venues. Sometimes I think kids just have it too easy these days but I won't even go into that. I made my way towards the front and immediately made some new friends. Unfortunately for me I thought one of them was a girl. Turned out it was a guy with a little too much makeup on.

Circa Survive opened the night and though I had never heard them I was very impressed. Their sound is a mix of heavy yet progressive and experimental. It's never easy being the opening band on a tour but singer Anthony Green and company worked the crowd and won them over. They band is currently signed to Equal Vision so be sure to check them out. I had no idea what band was slated to follow so I hung around and got to meet some nice people. For the most part it was a younger crowd. It was a long wait so I was able to move around and check out the sights. I saw a lot of kids during the show who were on their cell phones, which I thought, was pretty lame especially those of them who continued to use them when the bands were playing.

I was really looking forward to seeing Rise Against more than any of the other bands simply because they are one of my favorite bands. When the band took the stage the crowd went nuts. RA took them up another notch. Pounding out a set of energized political punk. Singer and 2nd guitarist Tim McIlrath whipped the crowd into frenzy with his energetic style often standing atop the amps and raising his guitar into the sky. The band did a long

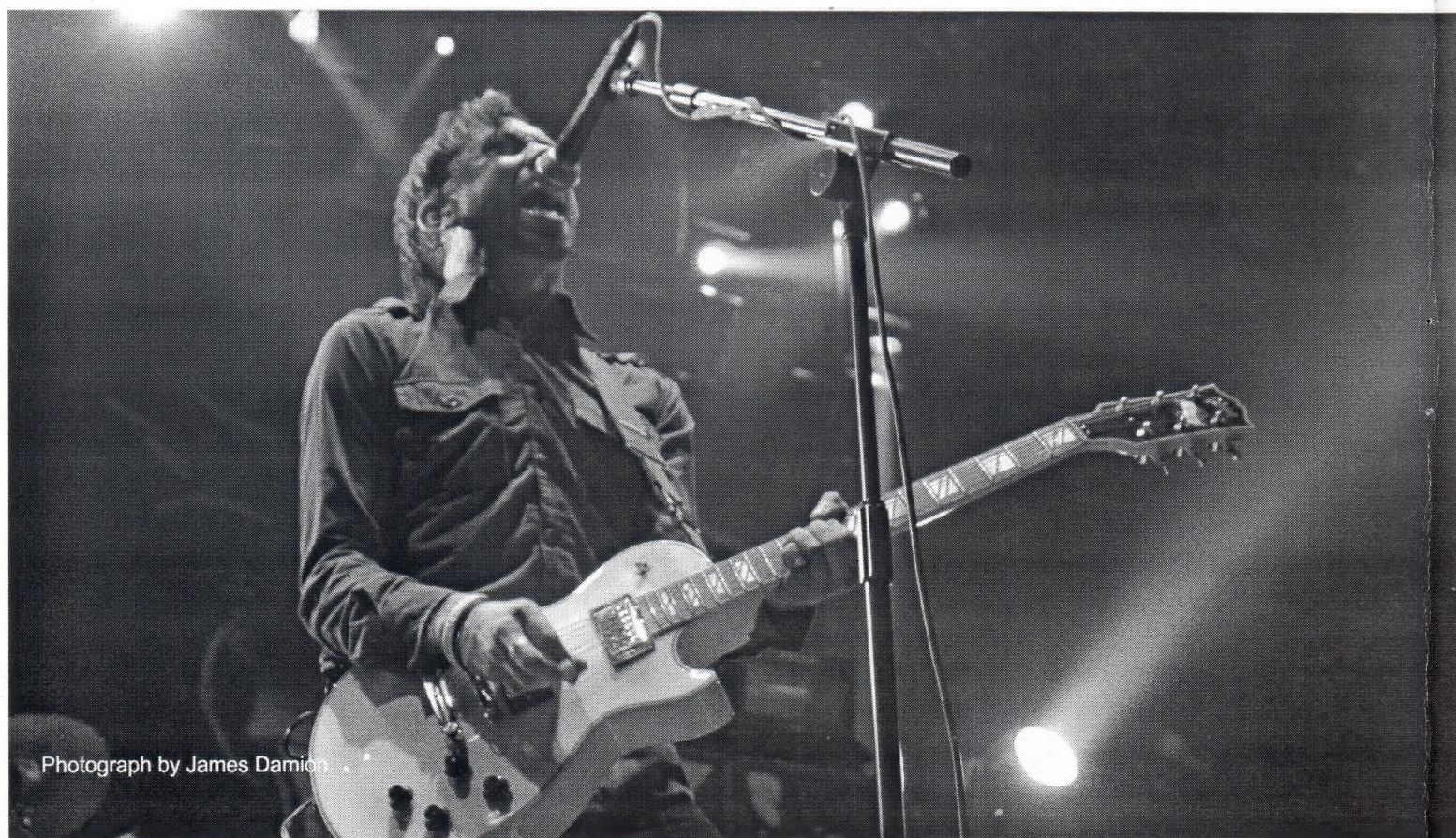
and frenetic set that featured songs from all of their releases. The barriers between-numbered the band were pretty cool by most standards. Allowing the crowd to surf and making sure everyone was safe.

As for Thursday I became a fan after hearing the "Full Collapse" disc. I have heard a lot of shit talk about this band being soft, Being too radio friendly and attracting the "Hot Topic" crowd. To that I reply, "Get your head out of your ass and see them live."

They didn't just take the stage. They owned it. Singer Geoff Rickey stormed the stage like a madman swinging his microphone, as if he were The Who's Roger Daltrey reborn.

The place erupted like thunder as he screamed his way to the edge of the stage and then into the crowd. I was immediately overwhelmed by their energy and honest emotion. When you start off on such a high note it's pretty hard to keep it up but they never relented. They played tracks from all of their releases but seemed to get the most feedback from tracks off of "Full Collapse." A truly inspiring set that would more than satisfy any fan and win over most any cynic.

JAMES DAMION



Photograph by James Damion



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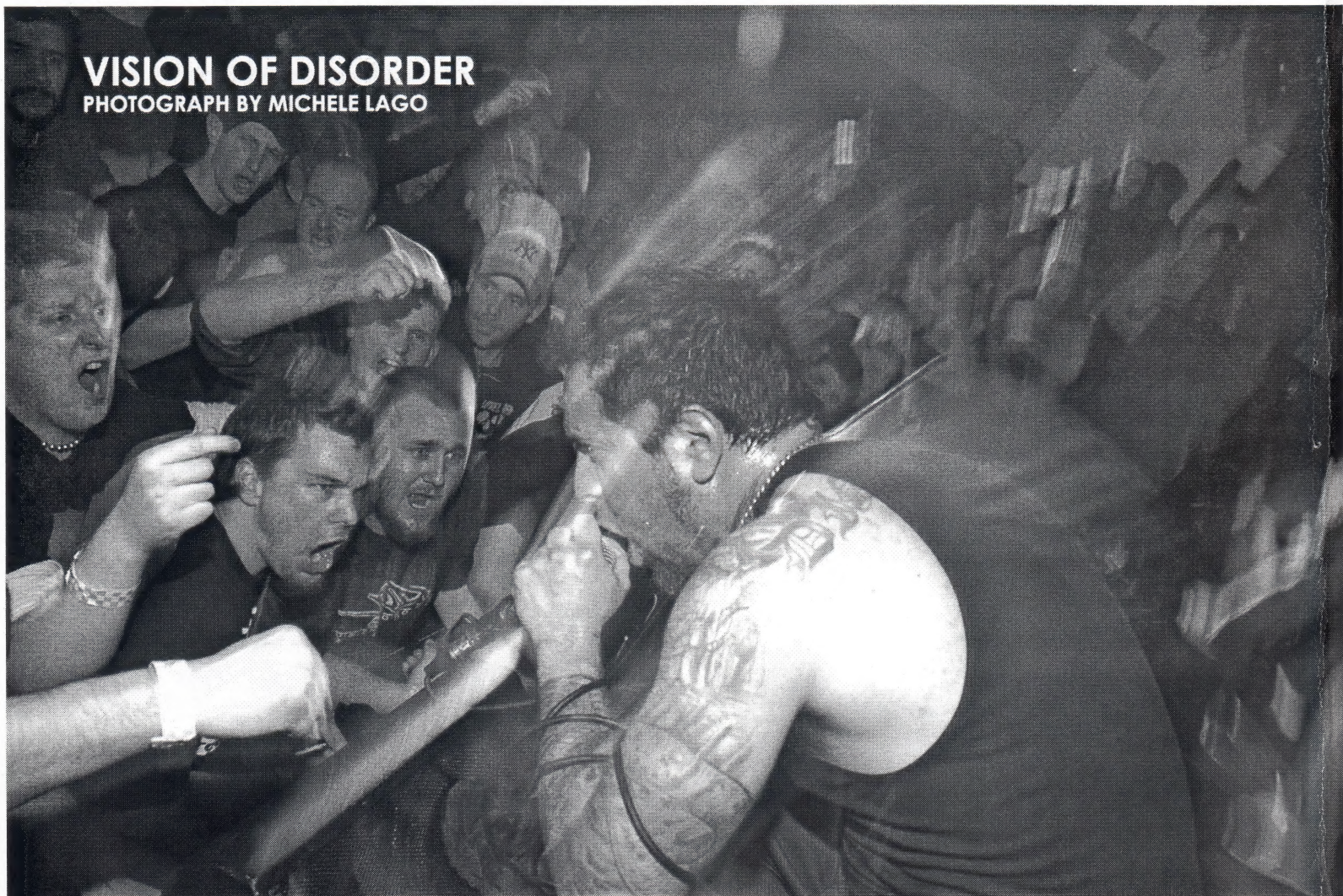
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VISION OF DISORDER

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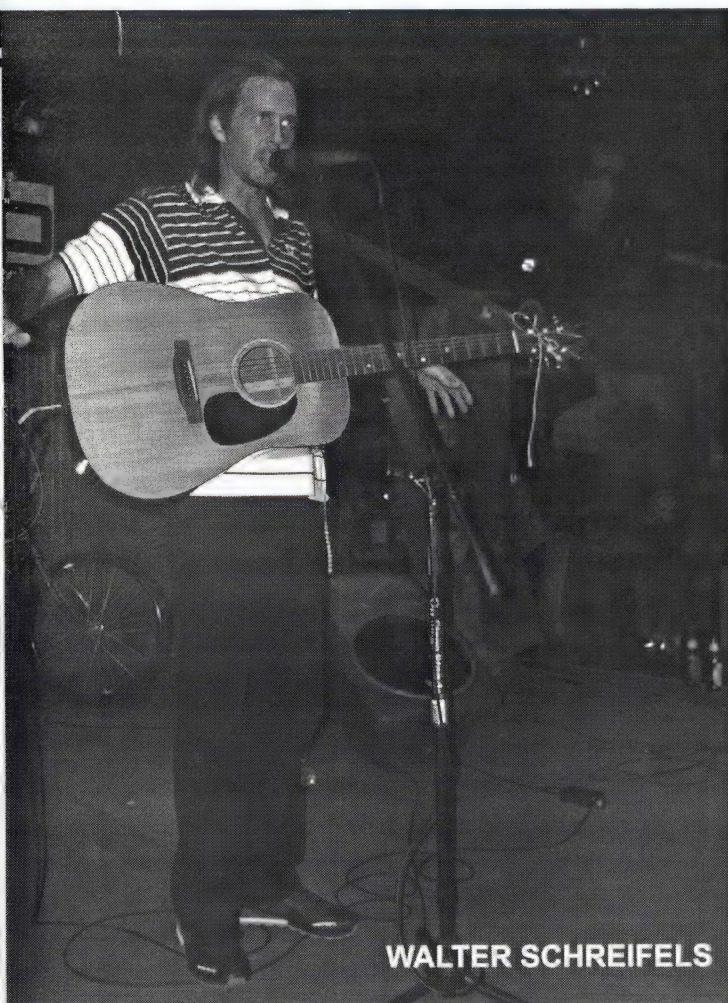




ALL OUT WAR
PHOTOGRAPH BY RAJON

LIFETIME





WALTER SCHREIFELS



SHOOK ONES




H2O 1996



MOUTHPIECE 1995

PURE HOSTILITY

Throwdown



There is nothing subtle about Hardcore and thank god for that. Where Hardcore, a genre based around subtlety and musical sophistication, instead of all-guns-blazing, amps-on-11 loud-fast-rules brutality, there would be no reason for meatheads in basketball shorts to flail around like ninjas with Tourette's syndrome. While some might consider that a reason to turn down the volume and brush up on jazz theory and diminished scales, the raw, balls-out intensity of Hardcore makes for one of the best live experiences. The bands are always tight, they put out tons of energy, and the music is aggressive and simple enough to guarantee a physical reaction from everyone in the crowd. At the Starland Ballroom date of the Pure Hostility tour, the spirit of modern Hardcore was alive and well, as four different sounding bands showed merely a sampling of what the beloved genre is capable of.

Southern long-hairs Maylene and the Sons of Disaster opened the show. Hailing from Birmingham, Alabama, Maylene is a "Southern Rock" band according to their

Myspace Account. However, the riffs are so heavy that the term "rock" doesn't cut it to describe the heaviness (read: metal), and Dallas Taylor's scream can only be described as Hardcore. The triple-axe attack was so thick and heavy one would need a chainsaw to cut through it, and the riffs spewed forth by this Trifecta of Rock swaggered and strutted with enough chug to satisfy the hairiest fans of Down and Black Label Society. Apparently a Christian band, the band was heavy enough and aggressive enough to bring forth the Apocalypse, rather than professing peace and love. The crowd pretty much got the message that Maylene and the Sons of Disaster can rock with the best of them.

Evergreen Terrace was the second band to take the stage, and seemed to be the weak link in this otherwise killer lineup. That's not to say that Evergreen Terrace is a bad live band or a bad band in general. Live, they put out a lot of energy and they are as tight as anyone. Rather, ET's weak point lies in the fact that the band is simply a generic metalcore band. The verses

Photograph by Christopher George

consist of the obligatory chugga chugga mosh riffs and screamed vocals, and the choruses tend to be chock full of pretty guitar parts and clean singing. They're good at what they do, but they do nothing different from anyone else in their scene.

The highlight of the show was easily Zao. From the very beginning, when the band hit the stage like a bomb, their intensity never let up. Forget what was said before about musical sophistication. Zao thrives on musical complexity, but it's difficult to pick apart the technical intricacies when the band is tearing your face off. From the get-go, the Pennsylvania four-piece laid waste to the crowd with absurdly complex and unconventional, yet still skull-crushing riffs, hellhammer drumming, and tortured, sociopathic screams and growls. For anyone who considers himself a fan of Hardcore or metal music or just aggressive music in general, the Zao live experience should be required, or rights to dress like a Hardcore kid or metalhead should be revoked. "What? You've never seen Zao? You are no longer allowed to wear that Ferret Records t-shirt!" Basically, the point is, Zao is capable of beating the crap out of the most jaded metalhead or Hardcore kid.

No sooner had the crowd recovered from the sonic onslaught of Zao before headliners Throwdown took the stage. Seeing Throwdown can be compared to

always ordering the burger from a favorite restaurant. It's familiar, it's simple, it can't be screwed up, and it never fails to satisfy. And, getting back to the point about Hardcore and subtlety, few bands are less subtle than Throwdown. Nine-year veterans of the Orange County Hardcore scene, Throwdown continue dealing out the musical beat downs that few bands can do better. One of the finest bands in metalcore, Throwdown is at the forefront in a recent resurgence in metal and Hardcore. Tighter than a dolphin's butt, the band raged through song after song of chugging riffs, titanic breakdowns, and irate vocals, while the crowd spun, kicked, and moshed along in intense approval.

Despite having experienced more than its fair share of lineup changes, Throwdown seems to never miss a beat. And while some bands consider changing names or sounds along with members, Throwdown continue the name and philosophy that can only be Throwdown.

What keeps a band going in spite of all of these changes? According to bassist Matt Mentley, "Our desire to play music, our fans help, the feeling that we can go out and play awesome shows all over the country, and the world for that matter. It's just what we like to do."

As far as why Throwdown remains Throwdown and doesn't pull a Shai Hulud (an abandoned attempt, but an attempt none-

theless to change the name), Mentley says "We thought about changing the name, believe me. We feel like it would hurt more than help at this point. It's a tough thing to decide."

While "there will always be elements of [the straight-ahead sound]," don't expect Throwdown to put out Vendetta Part II.

"We always want to try to do something new and spice it up a little bit. We hope not to make the same record again. We try to make it somewhat different without going too outside the lines. That will always be there. Our name is Throwdown."

And throw down they do. The intensity never let up throughout their entire set, from the opening battering ram of "Never Back Down," to the crushing cover of "Propaganda" by Sepultura, to the steamrollering chug of closer "Forever." People screamed along, pits opened up, injuries were sustained, and demons were exorcised. Basically, all the requirements of a good Hardcore show were there. Fans of the band have a new album to look forward to in 2007, and another tour behind that.

By Andrew Yonki



Photo by John McKaig



{Gorilla Biscuits}



Gorilla Biscuits stands to be one of the most influential Hardcore bands of all time. With their fast paced beats, melodies, and lyrical modesty, Gorilla Biscuits' legacy surpassed its New York City inner circle to motivate people the world over. Start Today, Gorilla Biscuits' triumphant LP, proved to be a cornerstone in the direction of Punk and Hardcore following its release. This past summer the band reunited to play a string of dates across America. We had an opportunity to have an hour and a half conversation with Arthur, bass player of GB, during the kick-off date of their reunion tour.

{Time Flies}

By Rajon Tumbokon and Karen Mitchell
Photographs by Pat Stefano

GB

Arthur Smilios

When I was ten I saw the Sex Pistols. They were already broken up but I saw a thing on them on TV and thought it was the coolest thing in the world. I remember trying to get safety pins and trying to be punk, but my mom just ended up laughing at me. I had a cousin who was older who was into punk, so I looked up to him. When we went to visit him, I would listen to his records like The Dolls, The Clash, Sex Pistols, and The Ramones. I got it. Before that I was just a little rock kid from Queens, New York. I loved Led Zeppelin and The Who and all that. But I just kind of knew something was different about this new music. Once I saw The Clash, that was it. I knew I had to cut my hair, get a really long bass strap, and get me a pair of boots! Now I was into Punk rock and new wave, but I did not know what to do.

I grew up in Jackson Heights and when I was 15 I moved to Astoria to live with my dad's family. These guys that I knew when I was younger were into Hardcore, and I ran into Ernie from Token Entry on the street and I was like "can I come to a show?" and he was like, "yeah of course." So I met their singer Anthony. He went to school with everybody and would make mix tapes for people. Anthony and I really hit it off, so he started to take me to shows on Sundays.

It was like you had to work your way in. I was this really skinny awkward kid that was not outspoken at all. I didn't know what too do. Soon I meet Jimmy G (Murphy's Law) in Astoria and this is a testament to what an awesome guy he really is: The next weekend I saw him at a show and right in front of everyone at CBGB's. He came up, put his arm around me and called me by name and that was it! I was untouchable. So I owe him that. I love Jimmy.

Seeing Murphy's Law for the first time made me know that this was it! This is exactly where I need to be. A couple of guys who I went to the show with left before Murphy's Law's set. Anthony told me, "you're staying for rest of the show" and I told him I definitely am staying. I had been to a couple of shows previously, but I have never seen any kind of mayhem like I saw

that day. CBGB's was so over crowded, and when Jimmy came out, it was like a sea of people moving. God, this is exactly what I needed in my life! A couple of weeks later I saw Agnostic Front. Those two shows are what really made me fall in love with Hardcore.

Youth Of Today then moved to New York. At the time I did not drink or do drugs, but I smoked though. I fell in love with the idea of Straight Edge because, in my high school, everybody was just a freaking drunk and I just thought it was annoying. I was sixteen and I wanted to do something else

"Seeing Murphy's Law for the first time made me know that this was it! This is exactly where I need to be."

with my life. One day I saw Cappo and I was like, "I will follow you to the end of the earth." so quit smoking.

Gorilla Biscuit Begins

Soon after I became Straight Edge I met Walter. He was actually training me when I got my first job. We just hit it off right away. We used to look exactly the same. Then I found out I went to the same school as CIV and three other Punks. There was CIV who was in my grade, and this kid Danny and this

guy Gus in the grade below us. The abuse we took, oh my God! My name until senior year in high school, when everybody had to be cool or the

bad kids got thrown out, was "fag." (laughs)

So I met those guys and we became fast friends. Walter decided he was going to form a band and CIV would sing. And we didn't know CIV could sing. We were hanging out and listening to a Bad Religion tape and CIV was singing a long to "We're Only Gonna Die." Ernie was just confident saying "you should sing, " to CIV. So that was the original incarnation of what became the Gorilla Biscuits. It just became a really silly and funny band. Its just kind of funny to see how it evolved, from the first of the silly





songs to the EP to *Forgotten*, which was like an intermediate period and then to "Start Today." When Walter first started coming out with "Start Today" I knew something was different with this guy. That's why it didn't surprise me that afterwards he started Quicksand and all that other stuff. He had just evolved so much that it's mind blowing to watch him and to actually watch it happen. I remember when we did the E, that was a lot of fun. Then "The Way It Is" came out, a compilation of New York Hardcore. Walter calls me and goes, "you are on the cover! You're in the front center of the cover." That Summer I was in Underdog, so when we toured, in every house we stayed, I had to see my stupid face because everyone had that "The Way It Is" poster up.

The Name

We were all hanging out at a park where Civ grew up. We were probably all Straight Edge by then, and the band already started but we didn't have a name yet. Civ was telling stories of when he did drugs before he was Straight Edge. He said, "we were hanging out drinking, smoking herb, gorilla biscuits..." and Walter stopped and asked, "gorilla biscuits? What's that?" Civ answered, "that's the street name for Quaaludes." So Walter just said, "no, that's the name of the band." Ironically we were all Straight Edge. The name stuck and the band became more than a joke.

When GB started getting popular so many people asked us to change the name.

See, that's the problem with Straight Edge. People take themselves way too seriously. I look at it like I take the music seriously; I just don't take myself too seriously. Although I'm no longer Straight Edge, I'm still pro-Straight Edge. Civ is still Straight Edge. Anyone who still sticks by it is better off. It meant so much to me at a certain point in my life.

New York and Straight Edge

You could look at New York as the reason for the resurgence of Straight Edge and all of those great bands. But we were never like that. Cappo was never like that. Everybody just hung out. Let people write that and their own revisionist history of how they think it

was, but I was there when it was happening.

The thing about Straight Edge as I knew it was that it was never separatist. Gorilla Biscuits were the only native New York City Straight Edge band at that time. All the other bands came to New York, but were not originally from New York. And look at our friends: Murphy's Law, Agnostic Front, Sick of It All, Killing Time, Underdog...none of those bands were Straight Edge. People have to understand that Jimmy G was always my boy. So was Roger. So I didn't see separatism. If you're going to have a scene, why do it? Straight Edge was a minority in New York.

Once kids went up to me and questioned why I was hanging out with Killing Time because they weren't Straight Edge. I don't judge people because of what they eat or their habits. Are you crazy? If you're doing that, you are just limiting yourself and cheating yourself from life.

Being in Gorilla Biscuits

I just feel so lucky that at a moment in time I got the job I got when I got it. That was the time I met Walter. That was my experience of a butterfly flapping his wings and a hurricane happens somewhere else in the world. My moment of serendipity is when Walter trained me for that job. You know why Walter trained me? Because everybody thought we looked so much alike. No one before cuffed their jeans. You knew someone was Rockabilly or Punk if their jeans were cuffed. It's funny because every time they wanted to have people work

aking it back because that is a loud club. It was over -sold, and I couldn't hear CIV. People were screaming the lyrics at him. They are really pointed heavy lyrics. I remember when he wrote that he was mad. It wasn't about a certain band, but it was about a few bands that inspired him.

New Direction

It wasn't about any bands in particular, but it was about bands that keep their name when they're not the same band. You know what I love about Ian McKaye? Salad days. You know they were done "Wishing for the days when I first wore this suit." Wow! You knew it was done. So he wanted to do Embrace. I loved Embrace. If Minor Threat did what Embrace did it wouldn't be right. It was the same with Walter. He wanted to do Quicksand. Gorilla Biscuits was done. Jimmy was done. Quicksand was an amazing band but its not GB.

Sunday Matinees In New York City

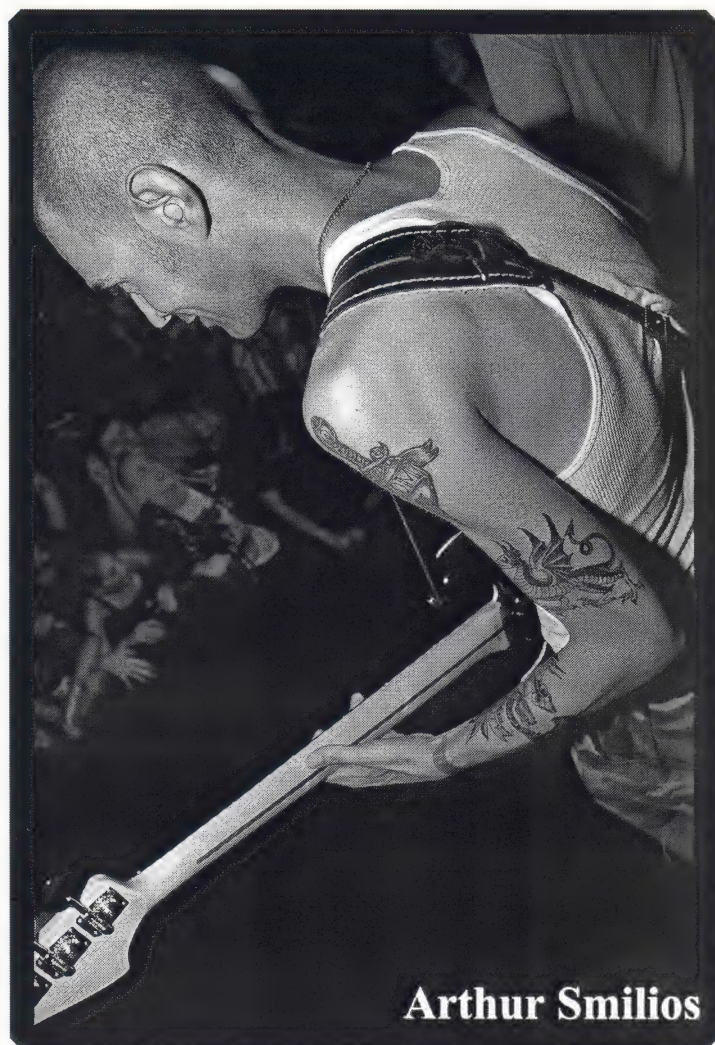
For a short time the scene was a perfect place, and when I say perfect I mean PERFECT. Every Sunday, regardless of who was playing, we would go to a show. During summer

nights, since there was no school, we would go and hang out at Thompkins. I remember once I had a final at school on a Friday and Agnostic Front was playing on a Thursday. That night I got my nose broken, but still managed to pull off an A on the final. It was from Danny Underdog doing his first stage dive. That's why you should never jump feet first.

Walter and I played in so many bands at the same time. I was playing in GB, Underdog, and Warzone. Walter was

overtime or nights they'd have Walter and I work together.

GB had two hits on "The Way It Is." So then Walter started writing "Start Today," and I couldn't believe the stuff he was coming up with. One of the last songs he wrote was "New Direction." When he wrote that I was like "you have got to be kidding, Schreifels!" I mean here I am all these years later, and we play that song, and it's so exciting. When we played it last year at CBGBs, I was



Arthur Smilios

playing in GB, Youth of Today, and Warzone. We were the scene whores. We were in so many bands. Every time someone needed a bass player, I jumped right in. To me, that's a scene. It was about friends.

Walter wrote that song, "At the Matinee." It's a beautiful song, and it kind of brought a tear to my eye. People were pissed that he wrote about cigarettes and drinking, but what they don't understand is that the song is an observation on a scene. That first line was written about when Walter and I first met, even before we knew what Straight Edge was. We thought we were punk, and we did wear black leather jackets, and we did smoke cigarettes. He wrote about drinking binges because most of the kids in the scene were drunks at the club. And, yeah, they were our friends, because everyone hung out together, because everybody was part of that scene. Basically that song is about being at the Matinee every Sunday. I just feel personally offended when people knock the lyrics of that song because Walter basically summed up our youth. They were the amazing wonderful teenage years that those kids are not appreciating. I

can't believe these kids are sitting back and criticizing at 16. To be so cynical at that age? I feel so bad for you. Can you please just go out and have some fun? Make some friends? Find a girl? Are you missing out on these wonderful things?

One great thing about the scene is that when it was kicking, it was about 50% girls. During the reincarnation, when Youth of Today moved to New York, and Underdog was happening, it was all of a sudden tons and tons of girls. And then when the violence started happening there were less and less girls. Girls were a big part of it. Girls did their thing.

I don't want idealize something, but for a couple years there, the scene was really something special. There was always a show. There were always people hanging out. There were other clubs, but CBGB's was home. If all else fails, we'll see you on Sunday.

By the end of that era too much violence at shows started happening. I mean before that there was just random fights. People would come in and think they could walk the walk so they would pick a fight. I've seen people pick fights with Jimmy G and

everyone was like, "wrong guy." (laughs) There were sporadic fights that teenagers would do, especially driven by this aggressive music, but nothing as wide-spread as later on.

I remember a show at CBGBs where Supertouch was playing and their bassist gave me a shirt and I had it draped over my shoulder, and somebody grabbed it. I'm thinking someone took the shirt, and I saw this kid running down the street and I started running after him. All of a sudden four people surround us, and I'm thinking, "Oh no, here we go." So they start bringing blows on me. I saw my friend Gus and I told him to go down the block back to CB's and get somebody, anybody. Two minutes later there were fifty people standing around these guys. I remember Pete and Armand from Sick of It All said, "go ahead Art. Just do what you got to do." I was shitting myself. I didn't know what to do. I'm glad I did the right thing. I just said, "It was four against one. Now it's fifty against four, and I'm not going to fight you. Leave and don't ever show up here again." Later on one of the guys went up to me and said, "I'm sorry. I didn't know what was happening. My

brother stole your shirt, and my brother's a dick. I didn't know he did that. All I knew was that I saw you chasing my brother and I had to stick up to him." I replied, "That's cool, but you should've found out what was going on. You should seriously tell your brother that he shouldn't show his face here again. I won't do anything, but all of these guys will."

To me, that was the first indication that something bad was happening, but then it became every show, and I just became sick of it. I also went through a weird period. By then I left Gorilla Biscuits, which I regret terribly. Fortunately when GB decided to call it quits they asked me to do their last show. And just to punctuate my feelings of how bad the violence became, somebody got stabbed at that show. At a Gorilla Biscuits show!?!?! There was never violence at

our shows. So that's when we all figured that it was pretty much done. It was done as a scene.

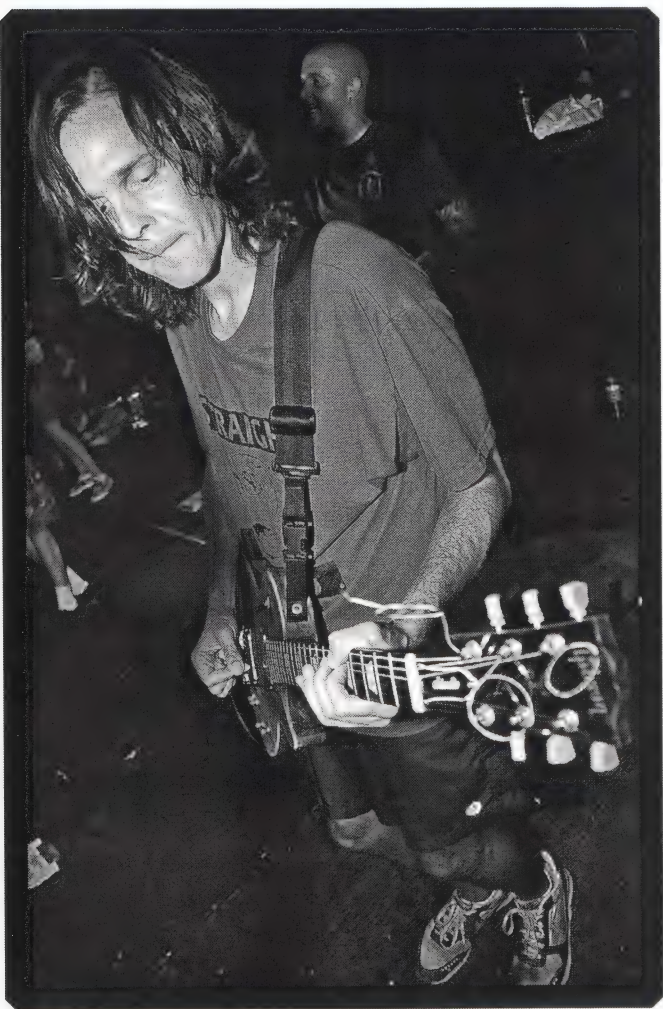
What surprises me now is that kids today don't have scenes and they're always complaining about it. I'm always asking, "Well why don't you do something?" The scene back then wasn't just bands. There were guys and girls that did zines, did flyers, promoted shows. Why don't you do that? The funny thing is that it's so much easier now with the internet and everything.

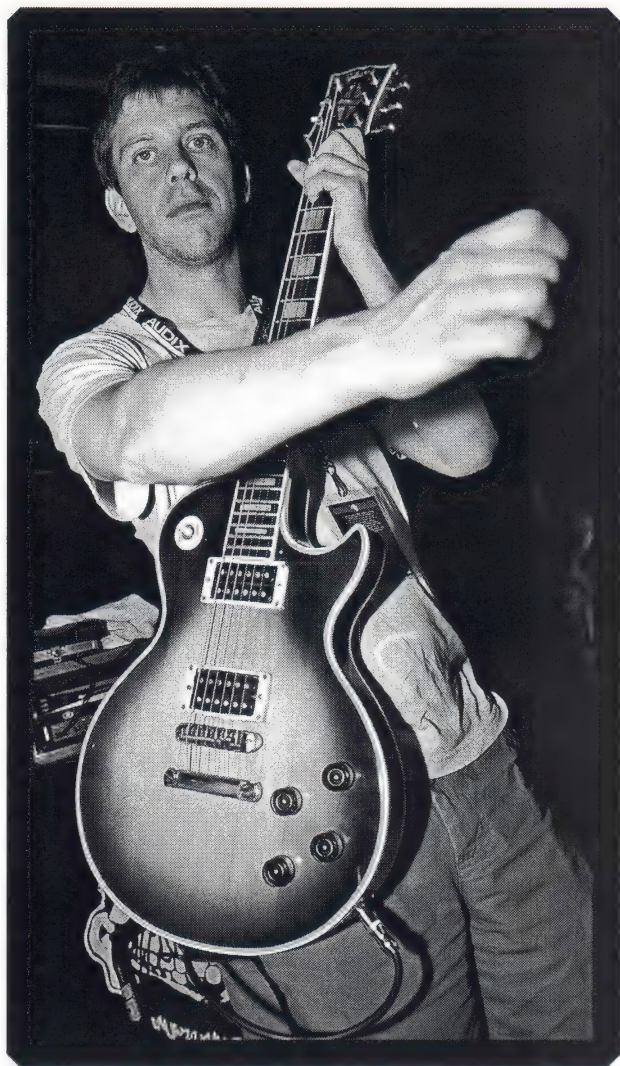
Do-Nothings

There are people that think you can do everything on the computer and you don't have to go to shows. That's the downside of computers. Nobody leaves their house. There was this young kid that went to GB's MySpace site and he was talking shit on the new song. You know, if you don't like the song, then that's fine, but he was saying really mean shit and got my gut. So I had to go on and replied, "Little boy. Instead of criticizing, answer me this. What have you done with your life? Go outside and make some friends and treasure them." He just wrote back, "You're a retard." Then I just about had it and wrote, "This will be my last correspondence with you. If you're going to insult me, then please make me laugh, but don't waste my time. Where's your band's site? Oh I thought so." That's so indicative of where the problem is. Since they have computers they don't do anything. So many kids don't even know real social interaction. We were with each other face to face everyday. AT LEAST every Sunday.

Of course there are benefits and drawbacks to everything, and the benefit with computers is that it's there, it's free, and it's accessible. The problem is that it makes these kids that just sit in their rooms with no real friends. People who actually are in bands, do zines, or do shows know how difficult it is to do things. They know that it takes a lot of hard work, motivation, sacrifice, and that it does entail money.

I call these kids the "do-nothings." I recently wrote a blog called "Nay-Sayers and Do-Nothings." I basically wrote, "go out, make some friends, stop criticizing, life is beautiful, and live it." It was really point by point and I had that kid in mind. I really feel bad for people like that, because these are their years, their youth. They should live their teenage years to the utmost. What did I do? I went on tour. My first tour was when I was 17. I just look at what we did. When I





see those old pictures with Walter we notice how we had baby fat on our faces. We were still children.

Someone criticized how Civ's voice sounds so different now. Well, obviously, he was going through puberty then. He's a grown man now.

I have this real young friend now, and she's always like, "I wish I could have lived those days back then." I always say, "what's wrong with your generation? Why don't you go out and do stuff?" So many kids are so sophomoric and never want to try things and never see the sun. We were such "doers."

Criticism

I liked that people got pissed off that I got a shaved head. But I didn't like it when someone tried to run me over or tried to beat me up, but it was kind of interesting that my choice of clothing and hair was pissing them off. That's kind of funny when I was 16 and mischievous.

Anybody that gives Civ shit can kiss my fucking ass ten times over. He's still real. He's still Straight Edge. Everyone is knocking us because of this tour. \$20 is our top ticket price, and compare to what people are paying for other bands these days is nothing. Civ agreed to play a venue only if ticket prices are low, if there is no barrier, the kids still have to have access to the stage. Tonight he was on the bus angry and got the barrier removed.

To me it's an equality. A band needs the people as much as the people need the band. It's a symbiosis. I mean, it sucks when kids do go on the stage and start smashing your equipment, but there's nothing like kids being able to be on the stage. Civ doesn't even really sing half of GB's set, all of the kids do. At the reunion show he was like, "I don't even know why I had to work out man, I didn't have to sing (laughs). Civ is a real, decent, generous, incredible human being.

I'm also sick and tired of people knocking Walter, too. I dare people to do 1/100th of what Walter has done, and maybe

you can say something.

Civ is the only one that is Straight Edge. Look, I was no longer Straight Edge when "Start Today" came out. I already had started smoking again. So many people put too much thought into that. Gorilla Biscuits only had one mention of Straight Edge in all of our songs. 95% of people who are Straight Edge will eventually not be it.

Brian Baker once said the greatest thing after someone gave him shit about Straight Edge. "I'm Brian Baker. I played in Minor Threat. You can't tell me shit."

Can you just imagine that we have to be held to every statement we made when we were 17 to 20? It seems like people don't allow you to change or evolve as human beings. Can you just imagine telling someone your thoughts on politics or anything at that age? And expect it to be gospel? I mean that's what life is, you evolve.

I don't really care when people call us sell-outs, because some great bands were called sell-outs. I'm used to that. When we

broke up Gorilla Biscuits we knew we were going to get that.

I'm poor. I have \$23 to my name right now. If any of these people are in a band then they would know that when you're in a band, you have to eat, pay for gas and transportation. My question is, why shouldn't we get paid to play? Should the club make all of the money and we make nothing? The funny thing is, is that people are thinking we're the Rolling Stones and are going to make a million dollars on this tour.

When we were in CIV, we got it bad. I mean it doesn't really bother me. It's just a knock. I actually take it as kind of a compliment. What bothers me are the personal attacks. I don't care what people say about me because I admit my mistakes and that's life, but I really get hurt when people say things about Civ and Walter. Anthony Civarrelli has done so much for me in the last few months, and I'm not going to enumerate it, and he does it only because he loves me. Walter Schriefels is one of the most beautiful people I met. Few people I've met have brought me more joy in friendship, in making music, and making me laugh. Fuck you if you have anything bad to say about them. You don't know them, and I wish everybody in the world have friends just like them.

With the sellout thing, what can I say? I can't sit there and try to convince every human being. It's the personal insults I don't like. If you don't like the music, I'm sorry, I wish you liked it. I just never understood the ethos of knocking people down. People just get a thrill out of it. I don't get that. I'd rather create something than destroy something. If I don't like something, I'm not going to say anything. If I don't like a song, then I'm not going to listen to it.

Gorilla Biscuits Reunion Tour

I know we fought a lot. At one point we almost cancelled the tour. We fought with ourselves whether or not to do it. We all then sat down and promised to each other that we would do it the right way. We wanted to do it only if we can sell the tour at the lowest possible ticket prices. We're not doing it for the money. I know Civ and Alex, at the least, are losing money on the tour because they make more money with their respective businesses. This is also an interruption of Walter's projects. So whoever wants to describe any kind of greedy motives, I guess that's their sour grapes. Other bands are doing \$40 or \$50 ticket prices. People don't

understand how much money it costs to put on a show, so we did it as cheap as we can do it. We wanted to do all of the shows all ages. Unfortunately, that's unrealistic in some cities, so we tried to make as many all ages shows as we can get.

Civ put it best. He has his own business and a family. He's going to be away from his amazing daughter. He said, "my biggest problem is that we never toured the US with a record out." Start Today came out the second to last day when they toured back then. He said, "we never got a chance to get that energy that we had at CBGBs last year, and I need that. That's something that's been bothering me."

I personally never did a tour with GB. I only played little mini-tours. We're in each other's lives so much, and I'm very happy that I will have the ability to tour with these people who I grew up with.

The set list consists of everything and the two new songs. I think kids are freaked out that we're going to throw a whole new record on them. Listen, we're fans of bands too. I went to see the Pogues this year. If they had pulled shit out of their ass that they haven't recorded I would have been furious. They gave me what I wanted. We're giving the fans what they want. We're going to play everything we ever recorded. When we come out, we're going to play "New Direc-

tion" just like on the record.

The Future of Gorilla Biscuits

We really don't have plans to record or do more touring. What this tour is supposed to be is a chance for the older guys to see our show since "Start Today" has been released, and it's a chance for the younger kids to be a part of it. We're not going to be a bunch of old men staying together and doing this. This is just a one-off thing.

"Knee Deep In An Ocean Of Hate" is an old song that we wrote before we started writing for the "Start Today" record. We just decided to record it.

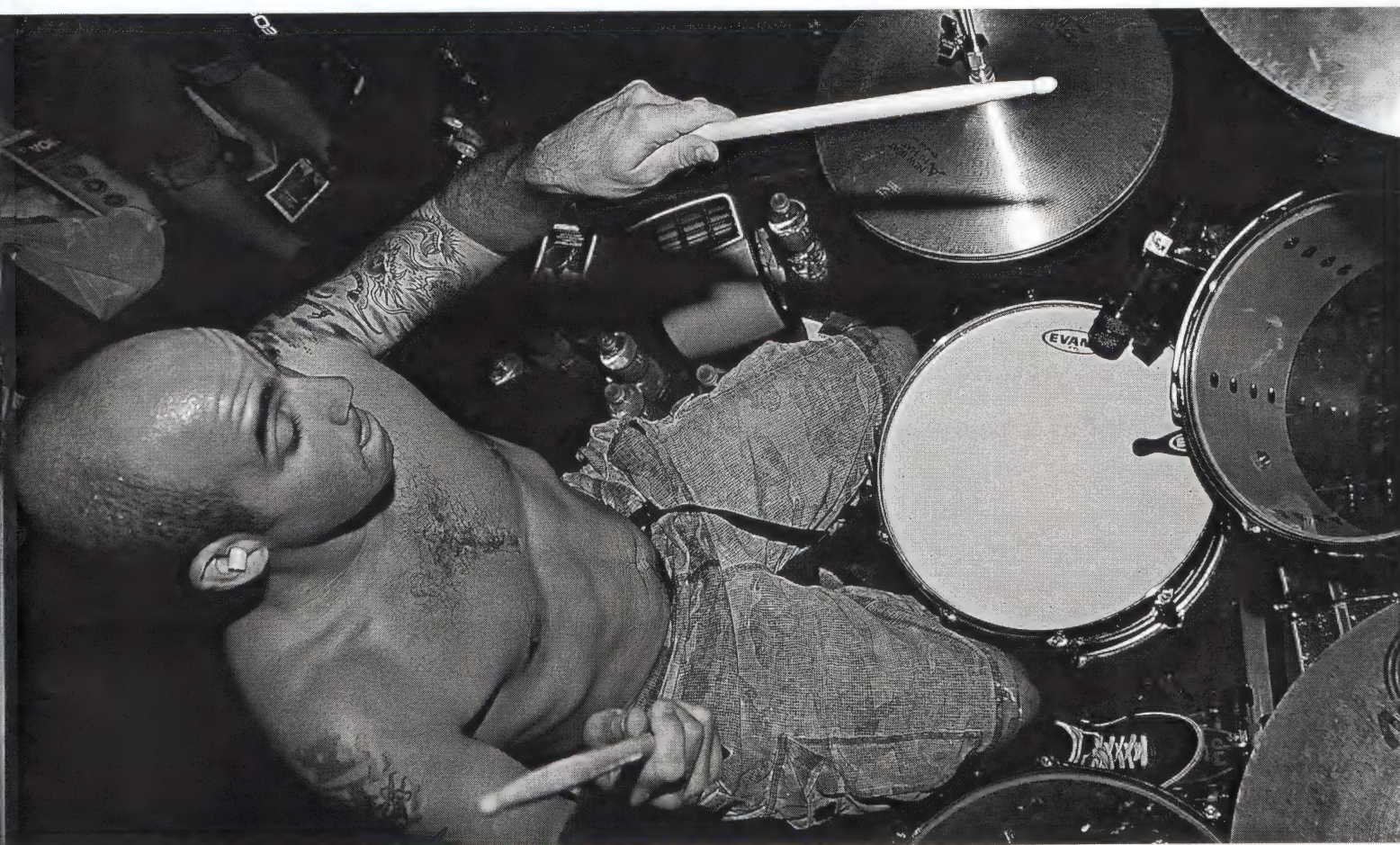
"At the Matinee" just happened. After our reunion show last year Walter was feeling real good and was having a lot of positive reminiscence of those days so he wrote the song when he got home. He wanted to have GB record it. It was very organic. It's not like when he wrote "Start Today."

Anytime we recorded in the past, for both GB and CIV, I was never present for the vocals. I would just leave. I usually just do my bass tracks and then leave. I was present this time around and was the first time I saw the process of Civ and Walter being in the studio together. I've seen Walter write songs and bring them to me but I've never seen the

whole process. The dynamic between Walter and Civ is pretty interesting, especially since Walter is such a perfectionist.

If I Was Never Involved with Hardcore

I really don't know. Like I said, it saved my life. I needed it. That's what I mean when I saw Murphy's Law that day. Anyone that was there would understand that part of "At the Matinee." These are the people I want to be around with. These are my friends. When I discovered this I thanked God that I finally found it. The only thing I wish I could have changed is that I would have never left Gorilla Biscuits. That's another reason I love this tour. This is my redemption.



For over fifteen years, this Ball of Destruction has been proudly carrying the torch for New York City Hardcore. Last year the band released their latest album, **Legacy**, proving that these Hardcore alums still have what it's got to deliver brutal and truthful Hardcore. The day before the last CBGBs Hardcore Matinee, I had the opportunity to sit down with their guitar player, Mitts.

MADBALL

How did you fall in love with Hardcore?

I lived in Long Island and Hardcore wasn't that big out there. In '85 I met this dude who transferred to my school from NYC and at the time I was into metal. I liked bands like Iron Maiden, Metallica, Slayer, SOD, DRI, and all that. I thought that was Hardcore. He was like, "yo you think that's Hardcore..bull shit..I'll show you some real Hardcore." He got me into the Cro-Mags, Agnostic Front, and Warzone. So that's how I fell in love with Hardcore. To me that's the original group of New York Hardcore bands.

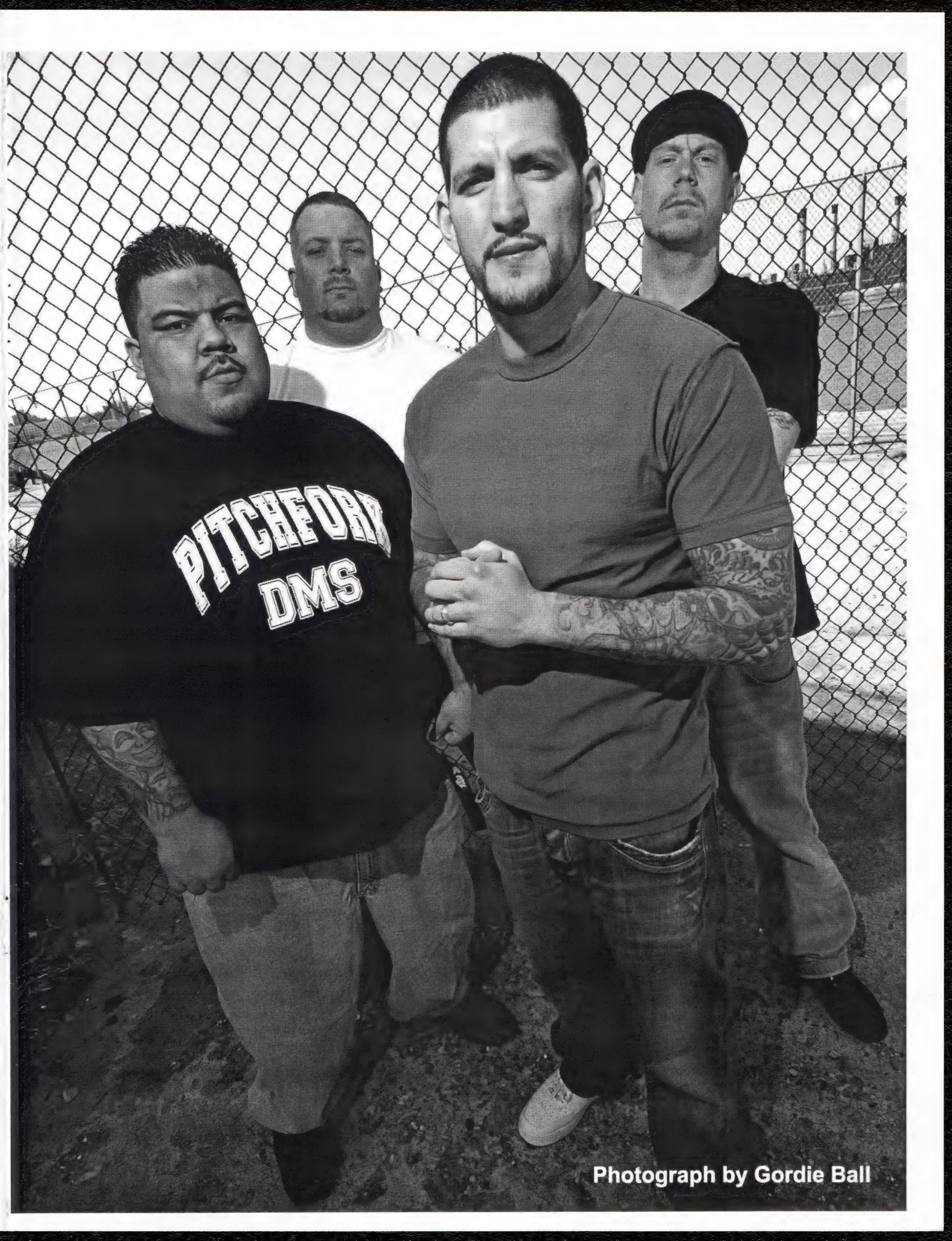
Was it soon after that you started to go to Hardcore shows?

It was in Summer of 1986. So 20 years ago... My first CBGBs matinee was Agnostic Front with NY Hoods and Trip6, Tommy Ratt.

What were some of the main venues that you went to?

CBGB's. I remember going to a lot of shows in Long Island. There was a venue called the Right Track Inn that put on really good Hardcore shows. Also, there was

BY RAJON TUMBOKON



Photograph by Gordie Ball



Photo by David DiMaggio

"Madball was what I always aspired to be."

another place on Long Island called The Sun Dance and The Ritz, which was on 11th St but they moved up to 54th St. It's called Webster Hall now. I saw Slayer and Agnostic Front in 1986. It was out of control. I was always about the crossover shit. I came from a metal background, but from that point on I got into Hardcore. You know I never turned my back on meta, but Hardcore for me was what really got me involved with going to shows. Metal shows were at huge places and when I went to Hardcore shows the band would hang out with you and you would get to know everybody.

Did you consider yourself a regular by then?

Absolutely. In 87 I was going to a lot of shows but by 88 I went down to CBGBs every Sunday regardless if we went into the show or not. Even if we didn't go in and pay, we would go down and just hangout in front of CBGB's. Or we would go to the park and drink 40oz's.

We would go to shows every Sunday. I remember the spring of 88 when there were three straight months where I would go into the city on a Sunday. I didn't want to miss any shows happening on a Sunday. Back then Hardcore was on such a different level. The big bands back then were Sick Of It All, Warzone. The Cro-Mags at that point had already broken up and AF

was still playing but it was at a very small level. I remember Sick Of It All playing at CBGB's and there were only 70 kids there. If we played CBGBs now with Madball and only 100 kids showed up we'd feel like such failures. Back then if it was 70 kids it didn't matter.

How'd you get involved with Madball?

I remember seeing AF as a kid and Roger bringing his 12-year-old brother, Freddy, on stage to sing a song. It was crazy seeing this 12-year-old kid with his shirt off, being pissed off and singing songs on stage.

From 91 to 95 I dropped out of the scene and had a career going. I was in my early twenties and working for the music industry. I didn't go to a single show during those years. I got into it again when I started working with a band called Subzero from upstate New York. Those guys were friends of mine, and I started recording for them at this studio I was working at. I started producing demos for them, and that kind of got me back in the loop. I would start seeing them play out and saw people I knew.

I met Ezez through a friend of mine and ended up playing guitar for Crown of Thornz for a quick minute. I never recorded a note for them. I just played shows for them towards the very end of that band after Mike Dijan left. So in 97, Ezez took C.O.T.'s drummer and I and decided to do Skarhead full time. To make a long story short, I was in Skarhead and we did a lot of tours with Madball. That's how I got to know Freddy and Hoya.

It's pretty funny because the first time I met Freddy I was that guy who said, "oh my god, I used to see you sing when you were twelve," and now that I am in Madball, I see it happens to him all the time.

So by now it's 2001, and Madball was going through some problems where they've had guys quit on them and basically left them hung up to dry. They had too many of these issues so they decided to break up and do one last tour. I went up to Freddy and Hoya and said that I would

be honored to play for those guys, even if it was just to fill in.

Madball was what I always aspired to be.

I was playing in Skarhead, and it was a great experience for me, but Skarhead was Animal House on wheels (laughs). Madball's no angels, but they showed up to every show and put on an incredible show every night. They never took a night off and always killed it every night. I mean, they do love to party, but the shows always came first, and that put me in admiration of them.

So I offered to play for them. They came around and said they wanted me to do their last tour in Europe. While they were in Europe, the tour extended to Japan and a CBGBs show. During the CBGBs show Matt Henderson jumped on to play guitar, so both of us were playing that show. So after that tour, it was over as far as I knew. Madball broke up.

A year and a half went by and I saw Freddy one night and he whispered in my ear, "yo, don't sleep on Madball (laughs)." So at this point Skarhead had broken up, so I wasn't doing anything. I remember one time he told me that if he ever started this band again, he would want me as a guitar player, and I was flattered. November of 2002 they decided to get the band back together. It was Freddy, Hoya, Rigg Ross, and myself. We've had the same lineup ever since.

Rigg used to play drums for Hatebreed, and later moved on to play drums for

Skarhead. I had played with him on Skarhead, and Freddy and Hoya knew him previously, so we all agreed that this guy is a perfect fit for Madball.

So you played on the latest CD, *Legacy*, and the *NYHC E.P.*?

Actually both Matt Henderson and I played guitar for the *NYHC E.P.* Matty wasn't in the band, but he still came in and helped us write and record. He produced the E.P. as well.

Zeuss produced *Legacy*. He's a great producer from CT. He's done Hatebreed, Shadow's Fall, I want to say he did an Unearth record, and I think one or two Terror records. He's on the cutting edge as far as Hardcore and Metal producers. He's a badass motherfucker!

Matt Henderson had produced *Hold It Down* and Co-Produced *Look My Way*. He's a real talented sound guy, and when he was in the band he was the "guy to go to" sound-wise. When we did *Legacy* we wanted Matty, but he couldn't fit it in his schedule. He helped us write one song, and we redid one song from the EP. Matty definitely made a contribution, but *Legacy* was just the four of us.

What made you guys decide to work with Ferret Records?

The biggest thing with this band is to keep current. One of the most important things with us is to stay relevant. If you have a band as old as us, and if we kept staying the course that we were, it's pretty easy being looked at as old timers. We want to be a current band, and Ferret is one of the labels that are up-and-coming. They've got all of these hot new bands and they were perfect for us.

Ferret is the only label I've ever worked with in my life that puts their money where their mouth is. They told us that we were going to do a video, and they did a video for us. They told us that they were going to give us good tour support and put us on good tours, and they put us on those tours. They really, really stepped up and brought everything to the table. They're family to us now. Paul and Karl are real good legit guys. They've definitely proved themselves to not be bullshitters, and there's so much bullshit happening right now with other record companies.

Before Ferret, I was never with a label I was happy with. When I was in SkarHead we were with Victory, and with Victory it's always a constant battle. There is no "victory". It's like we were at war every day of our lives with our label (laughs). I personally can't complain about anything that Ferret did for us.

Tell me a little bit about *Legacy*.

"Legacy is about how the tradition was handed from Agnostic Front to us."

Legacy is about how the tradition was handed from Agnostic Front to us. And not just tradition of just the music, but the tradition of a sense of family, and how it's not a bunch of bands, but

how it's so much more. Agnostic Front is THE band. People can say Minor Threat and Bad Brains invented Hardcore, but Agnostic Front invented New York style Hardcore, and they've been doing it for 25 years.

In the song *HeavenHell* it seems like there's a deep spiritual meaning to the song. Also Freddy mentions something



Photo by David DiMaggio

about his Father and family.

I know that he dedicates that song to his Father, Freddy Sr., when we play it live.

Freddy and Hoya are way more religious than I would consider myself. They were raised Catholic. Their faith is something they keep with them. We're not a Christian band, though. I know that's a big in-style thing with bands right now. A lot of people who have been introduced to the band through *Legacy* have asked us if we're a Christian band. No, we're not a Christian band but Freddy and Hoya do have their faith and what they believe in.

As far as "family", Freddy means it in both the literal and figurative sense of the word. My family could be my mother or father or sister, but at the same time my family is my band and my boys, like Freddy, Hoya, Roger, and Vinnie. This is our extended family. The Hardcore scene is unique like that. We're not just bands in a scene and we're not just friends. The bands we are tight with like Agnostic Front is more like family.

In the song *Darkest Days*, Freddy seems to be singing about someone very special to him.

It's about his wife. It's funny that you mentioned that because someone at an interview once thought it was about God or Jesus. There's really no names mentioned in that song. But I know personally that it's about his wife. He met his wife at a time in his life where he was kind of at a crossroads where he could have gone either way. He could have grown up and have gone to where he is right now, or he could have never met her and took a different route. We all try to grow and learn from mistakes we've seen made and what we've made ourselves. That song is really about how his wife helped him grow and helped him choose the right path.

Behind these Walls is a song about prison, right?

Basically we don't really talk about it but he did a little bit of time, enough to realize that's where he doesn't belong. He's like a brother and I love him, and at times in our lives when we've talked about it I tell him that he is way too talented to be in jail. Jail is for people with dead ends. Jail is for people that have nothing else. He is way too talented and way too creative, and he doesn't fucking belong in there. In the

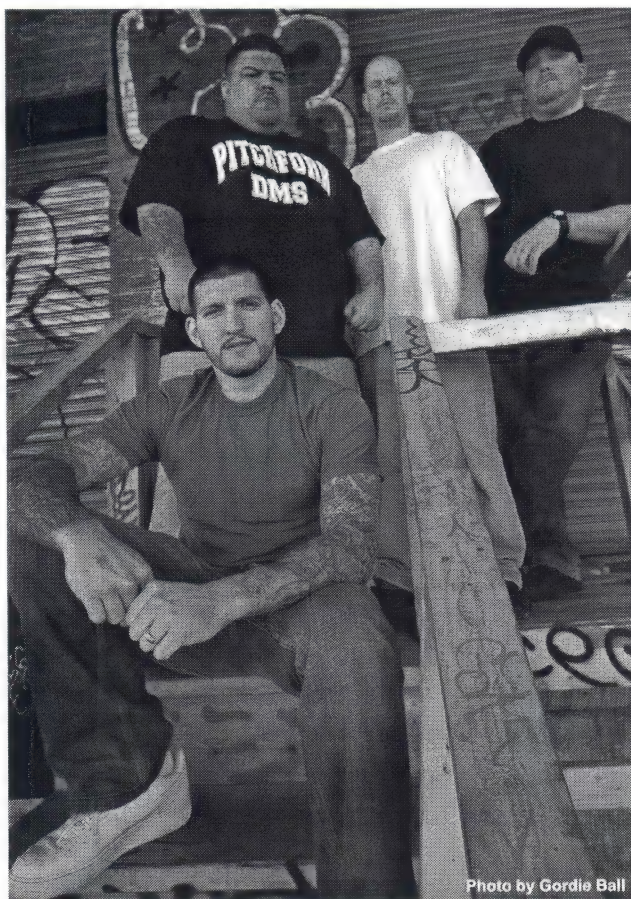


Photo by Gordie Ball

In the song, he definitely doesn't glorify it. You hear too much of that shit these days and people walk around like they're proud of it. In that song he is very accurate.

How do you feel about a more fashion-focused Hardcore?

There is a lot of that. See, to me, music evolves. If that's what kids will look back

at and call Hardcore, I can't argue against it. When I was growing up, the bands that were around right before I was getting into it were Minor Threat and The Bad Brains. Kids who were listening to those bands and saw Agnostic Front and the Cro-Mags were like, "this is metal. This isn't Hardcore. What does this have to do with Hardcore? They're just guys playing metal riffs and screaming over them." So for the same reason, I can't diss on a band like Bleeding Through or any other band that lump themselves into the Hardcore

scene. Who's to say that they're not? When Madball came out, that was extreme for that time. I remember Agnostic Front's *Liberty and Justice* coming out and people criticizing it by calling it Speed Metal. The same thing goes with *Cause For Alarm*. People are going to criticize shit until the day they die, but music will keep moving forward. If it didn't, it would be boring and no one would care about it. If you're 16 right now and you think the hardest thing you hear is [Insert Band Name Here], then twenty years from now people are going to look back and say, "this band is the shit," and they have every right to. It's all about perspective.

Do you see Hardcore more commercially successful now than before?

I do see it big now, but I've seen it as big in the past. What's going on right now is that we have infiltrators (laughs).

On the bright side we have Jamey from Hatebreed, and he's a Hardcore guy. He's in a band that gets lumped in with being a metal band, but that's great because Hatebreed's all Hardcore dudes. They're our boys, and Jamey does what he can. Hatebreed is one of the most respected bands in the metal world, but they all come from Hardcore, so he helps bands get noticed. Yeah, it helps us get on MTV and Fuse, but it's not like we're making a

million dollars (laughs).

How do you feel about CBGBs?

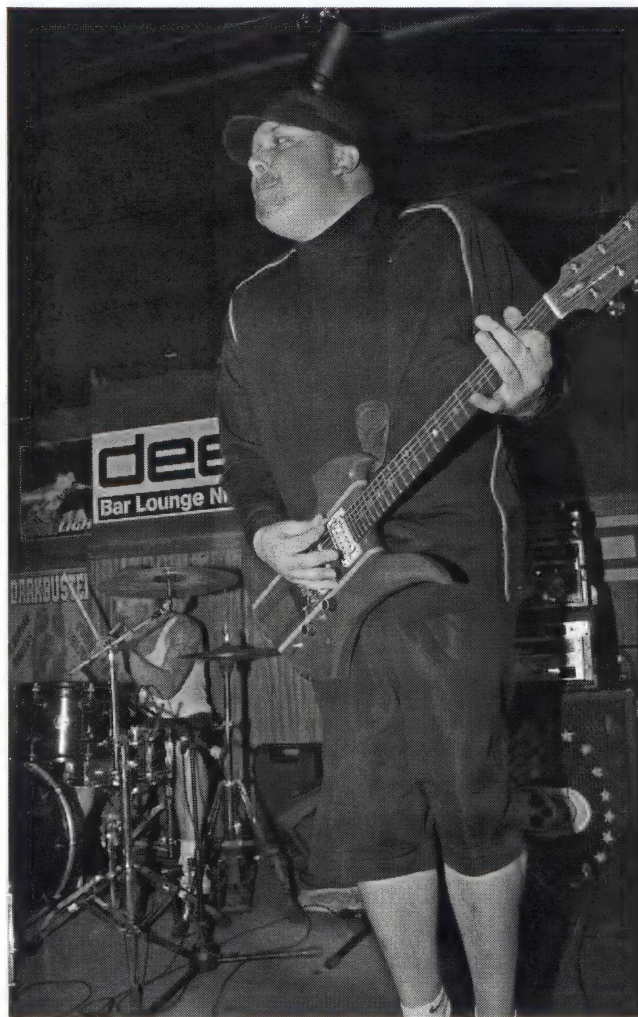
Everything's got to come to an end. I grew up going to shows there. I'm going to go there tomorrow and soak it in one last time. But then again, I've been doing that for the past eight or nine months because everybody says they're going to close (laughs).

Yes, CBGBs was a huge part of Hardcore, but then again they made a lot of money, so don't feel bad for anyone. I know they try to portray like they've been martyrs in the fucking Hardcore and Punk scene, but all in all THEY MADE A LOT OF FUCKING MONEY. If you go Paris, you see people wearing CBGBs shirts in galleries. You see their shirts in every corner of this planet. That guy has made a lot of money, and he's not a poor little club owner who's getting run out of town, he's a millionaire. But God bless him. I'm not bitter. He did his job. They had tons of benefits for that place last year. Where did all that money go? I don't know about

all the legal things with that place and what's going on with rent, but I know that place has been making a lot of money for a very long time.

Where do you think New York Hardcore is going?

To be honest I don't really know. I think that CBGBs thing is really going to hurt it. It's going to have to do something real creative and different in order to reinvent itself and make something happen. There's going to be a lot fewer venues left. We just need people and bands to carry the torch.



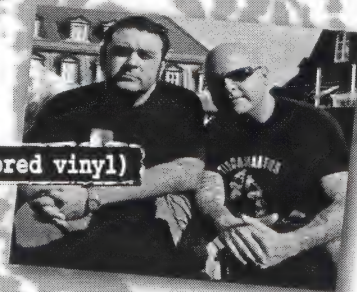
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DAVID YOHA

of SET YOUR GOALS

SELLING OUT

Saturday July 22nd, roughly close to midnight, Dallas, Texas. Post-show we had made our way to what was alleged to be the "party" for the night. Unfortunately, the oppressive heat of soaring temperatures in the nations largest continental state had shortened my temper and drained my will to socialize. Sadly to say, the mood I felt upon entering herein was not one of welcoming hospitality. The attitude reminded me a little too much of pretentious hipster parties I was used to encountering at home. This was the last thing I expected to find here. I'd spent the previous half hour perplexed over the uncanny resemblance to my ex-girlfriend born by one of the hostesses of this so called party. My tired brain couldn't decide whether to comply with it's initial instinct of attempting to consul Kalisha's doppelganger in her apparent frustration, or to tell her to quit her crying, as I would any other girl who made the ill choice to host a party, then complain about the constant rising volume of drunken masses.

After several rude and dramatic comments made to Jordan by both Evil Kalisha and the other hostess, I was ready to walk out the door. My calmness was reinstated after everyone else in our entourage made it clear they wanted to stay, despite the tension that had recently arisen. I begrudgingly, sucked itup, squeezed my way onto a crowded couch and

reassured myself that the worst was over. Catching the tail end of a conversation across the room that I hoped I had misunderstood, I lifted my tired skeleton off the crowded haven of comfort in this loud apartment and made my way to investigate. "What was that?" I questioned. It was then explained to me that one of the patrons on the porch had made a statement roughly to the effect of, "Set Your Goals? I hear all they care about is money, they just want to get paid, and will screw over other bands." Big Mike, one of the kids from Lubbock, Texas that had come out with us that night made his feelings very clear: "If you guys want to deal with that kid, I'm down to do this." "Not tonight," I said out loud as I made eye contact with Mikey and A-Cap, and not again I said to myself, moving my hand over my hair and down my face in a motion that must have looked like something driven by sad frustration.

Comments like these had become

The music we love and are involved in, the bands

all too common in recent days. What was it that was driving people to these uneducated opinions of us and malicious rumors abound? Granted we had missed a lot of shows in the area on recent tours due to van problems and such, but accusations had been flying left and right that we had skipped them solely on motivations of greed. I had heard the terms "sellout" and "stepping stone" more than ever before. What was going on? Were these the fruits of all our hard work? Where did we go wrong? I had asked myself as of late, were we just to that point where the relative success and popularity we had achieved within the Hardcore scene without being a "Hardcore band" had by default earned us the vindictive title of "selling out?" I knew that along with success came the inevitable slander-ing, but if we had sold whatever it was that is vended in the time-honored term of "selling out," where were these proverbial riches that we had sold it



sold it for?

Wait a second. Let me check my wallet. No, still the same old 5\$ to 10\$ in ones constantly decimated by our communal addiction to C-LO and the 25 pound in notes left over from England that I can't seem to get a reasonable exchange rate for. No gusto here. Let me look around. Everyone is still sleeping on the floor in our good friend Dave Heck's house. Funny, I would think that since we've sold out it would be 4 star hotels and plush beds all the way. Joe still cries about how his car got repossessed because he couldn't make the payments on it, while day after day he steals about half the food he eats. I regularly overhear Matt's comments of frustration about having to sleep on his brother's floor when we get home because he can no longer afford his apartment. Back in February he sold his car so Set Your Goals could buy a van. The band was supposed to pay him back quickly enough to allow him to make rent each

month, but because perpetually being on the road costs us so much, the sufficient income is just not there.

My own debt list grows longer and longer, after paying off the credit card I had been living on for 2 months, I find myself in the exact position I was before. No money to pay all the bills waiting for me when I get home. If we were going to intentionally use a scene of music as a stepping-stone to eventually launch ourselves further up the ladder of musical achievement, I would hope that we would have been intelligent enough to find something more lucrative than Hardcore. If that is what we had done, I could assure you it would be considered a failure.

The real reason we started out in Hardcore is simple - that is what we are, Hardcore kids. The music we love and are involved in, the bands we've previously played in, it's all been Hardcore. These were the bands we knew when it came time for Set Your

Goals should maybe utilize our appeal to Pop Punk fans, to allow us to keep playing shows, be on tour, and expose our music to new audiences.

The fact of the matter is that Set Your Goals is a very hard working band. Every penny we earn goes directly towards keeping us on tour (gas, merch, van repairs, occasionally food for us) and towards slowly clearing the enormous debt the band has collected. Last totaled at around \$20,000. All of us do this because it is what we love. We play music, possibly one of the most rewarding experiences we could hope to have. Playing in a band and being on tour is an addiction. After a while you don't know how to do anything else. After a month on the road, you often find yourself longing for home. Upon being there for more than a week the itch returns and your unoccupied state becomes torture as you yearn for the road, the exhilaration of being on stage, all the energy you constantly

give and receive every night and the comfort of being with your 6 best friends in the world. This is why we do what we do.

If someone came along one day and offered to pay us well to continue this charade, we would be fools not to accept. As long as we didn't lose our integrity or conform to other people's wishes against our own beliefs and ethics, where would be the harm in living beyond survival? I guess some people don't see it that way. They want to imagine the underground bands they love as theirs alone, the idea of some kid that doesn't share the Hardcore values they hold dear, listening to, relating to, and thoroughly enjoying the music they love just isn't acceptable.

For a lot of people it seems that along with the rising popularity of a lot of underground acts comes the eventual checking off of the "my favorite bands" list. The bigger the band the more acceptable it is to

slander them. Despite all of this, we all personally, and collectively as a band are quite poor. If we could approach and talk to every kid that had these misguided opinions of us, in order to explain ourselves and set them straight we would. God knows we've done a lot of that lately. Yes at times we have reacted quite angrily towards these types of accusations, but what can one expect when your way of life and the actions of you and the people closest to you are ridiculed unjustly. It can be hard not to take it personally as an initial reaction.

Even still, every time this happens we have done our best to explain ourselves and where we come from to those whom we feel have been misguided about our motivations and intentions. For those that still feel we had sold out, all I could say is at best we bought in. But the price we paid was our financial freedom and our abilities to lead lives outside of this band, but you know what? I wouldn't

have it any other way. As for the kid on the porch, we talked him down from his poor opinion of us, and I got to sit back down on the couch and wonder why the hell this girl looked so damn much like Kalisha.

PS- John Bowes is Hella Tight McGight.

--Davidvoltron



THE PLOT

by Ashley Graham

Brandon Welchez, Willy Graves, Chuck Rowell and Brian Hill are walking down the alley away from LA's The Smell, and a mention of the day's freak rain storm has given way to a free for all. "Well, they do say that when it rains it really does pour," Welchez says. "Sometimes it rains cats and dogs," retorts Rowell. "I'm only happy when it rains..." Hill claims, smiling coyly.

The group missed the rainstorm altogether, stuck in traffic on the trek from San Diego, so they are doing what they appear to do best... bullshitting. The stench of the night's venue is fading from the air as the distance between band and van widens, and smiles are emblazoned on the crew as they enjoy what will be their last night in Los Angeles as the Plot to Blow Up the Eiffel Tower.

An announcement in late September of the band's break up came as a surprise to their loyal fan base, and though support has been overwhelming, widespread disappointment was inevitable. For right now, they're not saying much. "You have to imagine, it's like if you just broke up with a girlfriend or boyfriend, and someone asked you why it happened," Welchez says while he saunters from the locale of the night's interview. "It's maybe a little too personal. I understand the curiosity, though." His words are a glimpse further into the situation, given as an afterthought to those earlier, which offered little more than fodder for a few knowing smirks.

CR: What answer should we give?

BW: You take it.

CR: It's not exciting anymore. I think we're just ready.

WG: I think it's spread out all over the place. Every band has a shelf life, we're getting bored with being so popular.

CR: Yeah. It's annoying. Every time we play a city, like, more kids show up. We gotta get out before we just get too big.

BW: It's stressful with all the major label A&R. BMI, Island--is Island around anymore?--we're getting so full

on all these lobster dinners. We have to end it before it becomes too much! No, no, okay, I'll be totally honest with you. I was a little depressed last night because I listened to the last record, and I hadn't heard it in awhile. I felt like, I don't know, like, maybe there was a masterpiece in us. It's hard to say if it's okay [not to explore that]. There's no way to know for sure.

The story of the Plot begins just five years ago with four San Diego punks-

Welchez, Rowell, Hill and original bassist Dan Maier (Graves joined later). The city that Rowell describes from their earliest days is a thriving, heavily all-ages scene. The band found a niche and was quickly known for their racy, quirky outlook on record and on stage, freaking the feck outta many, and winning the hearts of, well, surely some. As the years have passed, San Diego's scene has seen some hard hits--to underage venues, to band morale--and one gets the sense that perhaps it's

TO BLOW UP THE EIFFEL TOWER



affected the Plot more than they let on.

CR: The scene that we grew up in, the people we knew, they're all in their mid-twenties now, and they've fallen out of it and go to bars anyway, so why not have the music there too?

BW: The more time you spend away from a scene, the more detached you feel. Even if what you do is considered a contributor to what is happening in that scene, as an individual you still feel removed. There's such high turn over. When we started playing five years ago, the audience was our peers. Every time we come back for a U.S. tour, it's a new group of people. All of a sudden, we got older, but the crowd was always the same age.

WG: Truth be told, the bigger audiences for this music are out of town, often in the Midwest. San Diego just happens to be where it's based.

The Plot always had a goal. They just wanted to have an impact. Welchez claims they've played less than ten non-all ages stages. They've laced their touring days with over the top attire, crazy stage presence, and a fervor that has kept audiences on their toes, eating it up and waiting for more. They've released albums of controversy, artwork that shocked, and words that mattered. They

They themselves have had an impact, though they would likely be the last to admit it.

Very few bands can match the audacity of the Plot, and after five years together as one of San Diego's craziest exports (and recipients of the title of "Best Punk Band" in their hometown back to back years) there are plenty of stories to tell.

CR: We showed up in Salt Lake City to play our first show on tour with the Locust. All big, tough guys at the show and we showed up wearing fur coats, really glammed out and silly. Immediately they fucking hated us, started heckling us. They ended up waiting for us outside. There was a big fight that broke out. I ran and hid in one of the merch boxes, while these guys, my friends, defended our honor. We just stood up and wore fur coats and fuckin' showed the toughest guy out there that he couldn't beat us. I think that's a good example of us. There were periods where we'd go out and just get really angry, and that's what it's all about. That's why we did it. We play four songs and then stop and piss everybody off. Then, the next time we go out, we change it up. Five years together, things have to change a little.

BW: When we're out on the road, maybe we get hostility, the chip on our shoulder grows, and then we want to get more of a reaction the next time.

CR: We did the ecstasy tour too. We took a tab of ecstasy every morning. We got along with everybody on that tour, to, you know, make up for the last one. We took each other's clothes off a lot. And the theme of this tour is just... the one where we're gonna break up at the end of it, I think.

One gets the impression that, though the band is officially done on December 2, and for whatever reason, that the dynamic, the brotherhood, will last a lifetime.

CR: The things you experience on the road are so unique, you start to really relate to each other in a way you can't to others. Having a mob of angry Mormons want to murder you, all those things, all those little things, you go home and you can talk somebody's ear off about it, but they didn't have the experience.

BW: For these five years, this has been my life. I've never been in a band like this. We've put out discs with other bands, but this has been the full time. I can't compare it to anything else. It's been easy to

THE PLOT continued

develop a gang mentality about this--we're four guys who didn't have anything, and then we had something. We formed it, built it up, and it was a family.

Hometown DJ nights, current bands they share space in, future bands they will share space in, the Plot boys will be around. These fellas, regardless of whether wanted or not, are already the things of which legends are made--

bullshit and all.

BW: We played San Diego last night, it was bananas.

WG: We were both pinned up against our amps.

CR: The entire stage was covered in kids. At one point I went and got food and came back and no one noticed.

WG: Somebody was playing the guitar!

BH: I did a crossword puzzle.

CR: I caught an STD.

BW: I caught up on fire.

CR: I caught up on Depeche Mode.

The Plot will release one more disc, their self-described "best stuff yet," Saviours and Suckers, out posthumously in early 2007 on ThreeOneG.

JAY AUST

DTM EDITORIAL

of WITH HONOR and AMBITIONS

A CARD ABOVE THE REST

Recently I went into the local Border's Books and Music to pick up a music magazine (I'm a self-professed zine nerd). When I went to the counter, I was greeted and then asked if I had the "Border's Rewards" card. When I admitted I didn't, I was informed that the card was free, and only required my email address. Yeah, right, I thought to myself, as I spelled it out for her. Here comes another barrage of spam. And yet, it seems like this is becoming the common practice. As retail stores fight for customer loyalty, it is the customer who is required to give up his/her privacy and time in order to take advantage of "sales" prices.

Years ago in college (yes, I'm old) I had a professor named Mr. Davis who raised some of these same issues. A very cynical man, (and perhaps a bit paranoid), Mr. Davis warned that these stores were not only invading his privacy, but tracking his personal buying habits to sell for profit. At the time, the "card" system was just starting to take hold of grocery stores and pharmacies. Few students seemed to pay attention, and the ones that did seemed far from worried. Now, years after the fact, with a pocket full of cards and keys, it seems like he had a point.

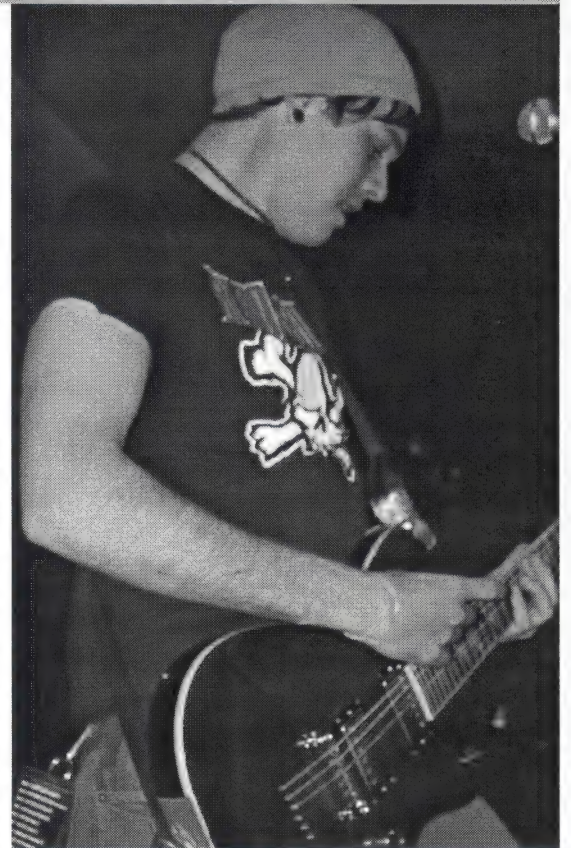
Sure, the retail world has come up with all sorts of names for their cards.

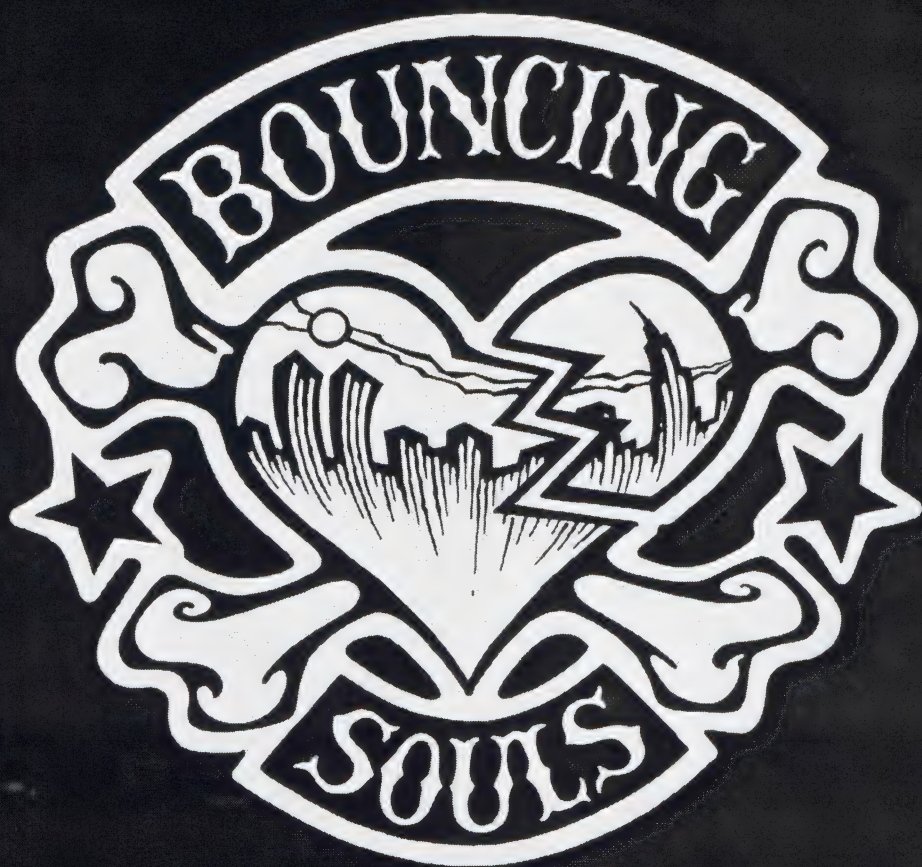
There are "Advantage" cards, "Edge" cards, "Frequent Saver" cards, and "Express Saver Club" cards. Simply by filling out of 2 pages of private information, we can somehow transcend the average shopper. The alternative? Being doomed into "non-member" status, where you are forced to pay (gasp) full retail price for everything you purchase. Who would want to do that? Besides, the benefits for members go far beyond the immediate savings. Now these multi-million dollar corporations can sell our zip code, salary, and personal spending habits to market researchers and make further millions off us. Hell, what do I care if my social security and driver's license number are sitting in a stack of paperwork behind the customer service desk for any employee to read?

To me, one of the inherent principles of capitalism is the right to choose. But it seems the transient shopper is disappearing; or at least, that's what these companies would have us think. When I'm in a rush, the last thing I want to have to do is ruffle through the 20 multi-colored cards attached to my keychain in order to make a purchase. But is there any escape from

the bombardment of cards and forms? Am I no longer able to pick up a candy bar without being asked for my membership card, my zip code, my phone number, and anything else that might be required?

Eventually, there will be an end to the madness. Before long, we will all have membership cards to every store we've ever stopped at; defeating the corporate dream of ultimate customer loyalty. And what we'll be left with is a big waste of time. Somewhere, I can still hear Mr. Davis groaning.





[Staying Gold]

The Bouncing Souls, punk rock kings of New Jersey are back with a recently released new album, a new tour and still rockin the streets of Asbury Park. This past summer Karen Mitchell & Rajon Tumbokon sat down with the Bouncing Souls to play a little catch up here is what Pete and Greg had to say.





Photographs by Rajon Tumbokon,
Karen Mitchell, Brian Barclay, and
John Rose

[Bouncing Souls]

Greg: When are you going to cut your hair?

Greg: I don't know. I like it long, and I don't really give a shit. (laughs)

How did the idea come about to have your record release at six shows at the Knitting Factory, NYC?

Pete: We found out our album is going to be released on 6/6/06, and we ran with the whole six idea. We wanted to make it fun and make it evil. And boy has it been evil. I can't believe people actually show up for six shows.

Greg: I wanted to see if we could summon the Devil six nights in a row.

Pete: Yeah, next time we're going to do the Garden for six nights (laughs).

Greg: Yeah, we'll do just section 131 of the Garden for six nights in a row.

I heard you personally picked the bands the bands opening up for you each night. How did you pick each of these bands?

Pete: We basically looked at this as "our party," so we just wanted to invite a lot of our friends and family...we got the Blanks (77)...

Greg: Yeah, Sticks and Stones are friends from the past, and there are bands like the Slackers...I'd say it's a



pretty good mix.

Pete: The Arsons, Paint it Black...that was our "Hardcore night." (laughs)

What made you guys decide to call the new album *The Gold Record*?

Greg: It was pretty much a joke. We said to ourselves, "We never had a Gold Record, but we can make ourselves one by calling it *The Gold Record*."

What are some of the songs about on the Gold Record?

Greg: It's mostly based on certain sentiment that we've been building up our entire lives. It's about music being that escape in life. There are many things that bring you down, but music may be that outlet you're looking for. It's so amazing that it's indescribable. It's also about what drives to write certain lyrics... something gold... whatever... it just makes you want to keep creating. It's all about what makes you want to write music, to put on shows, and the whole thing. It's a continuation.

Someone suggested to me to ask

Greg: It's mostly based on certain sentiment that we've been building up our entire lives. It's about music being that escape in life. There are many things that bring you down, but music may be that outlet you're looking for. It's so amazing that it's indescribable. It's also about what drives to write certain lyrics... something gold... whatever... it just makes you want to keep creating. It's all about what makes you want to write music, to put on shows, and the whole thing. It's a continuation.

Someone suggested to me to ask you guys about a spider? What's that about?

Pete: We recorded the record in Los Angeles. There was a spider that always ended up in the room and wouldn't go away. We started to nickname the spider "Sheena." It pretty much became our friend and pet for the duration of recording. Sheena disappeared the last day of recording, but the Street Dogs are recording right now, so hopefully Sheena's back.

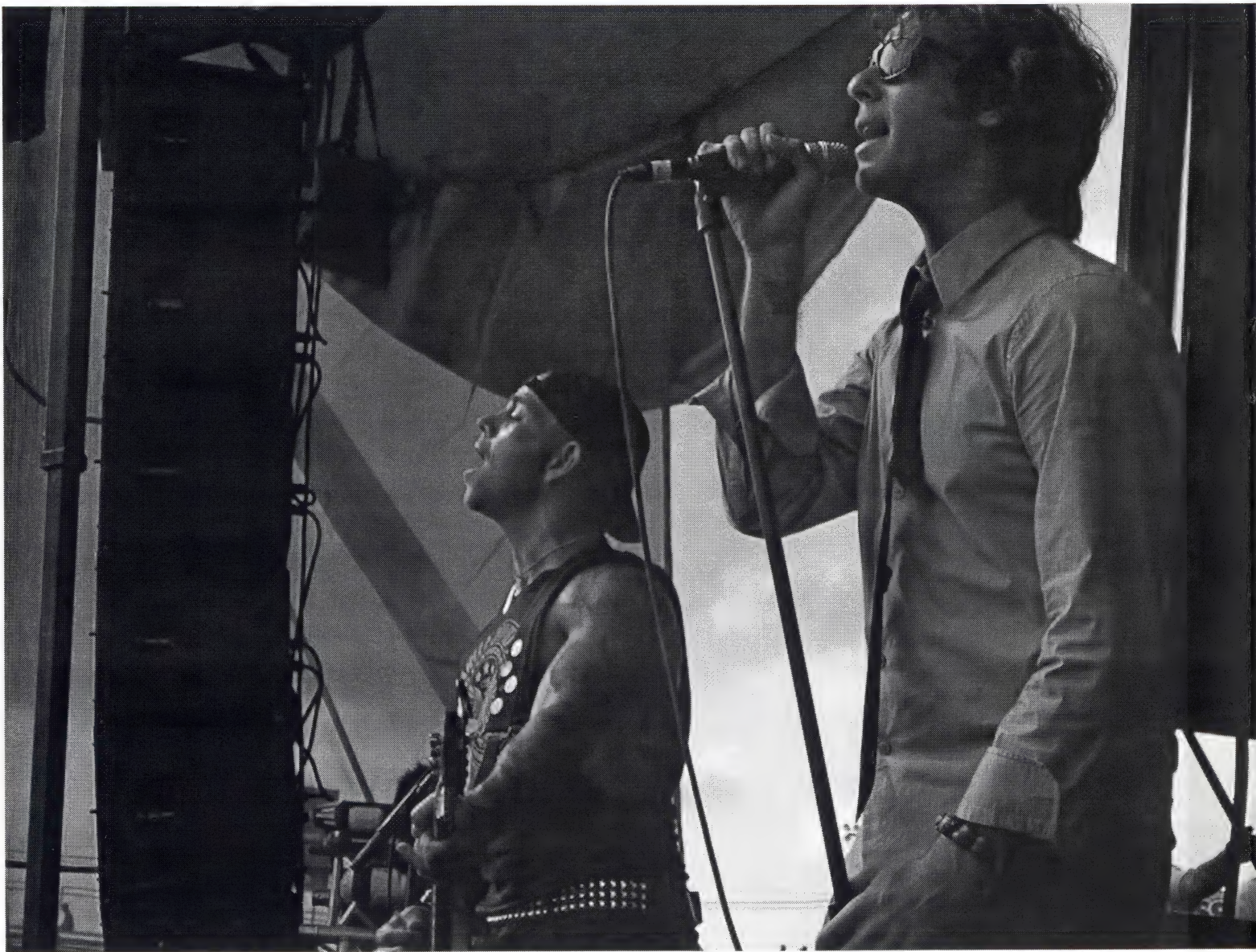
I suppose this is the Sheena you guys wrote a song about?

Greg: Actually, no. That was a song written by Joe Gittleman of the Mighty Mighty Bosstones. He started a band called Avoid One Thing, and *Lean on Sheena* was one of theirs. Our producer had played it for us, and at the time I had never heard of it. During pre-production of the record we tossed that one out there and we all learned the song within an hour. We really liked it, so we decided to give it a try.

Who produced *The Gold Record* with you?

Greg: Ted Hutt, whom also produced Flogging Molly, Mad Cap, a bunch of stuff for different people. We decided to work with him because we love the stuff he's done with all of his bands. He sparked my interest when I saw





him working with Mad Cap a couple years ago. We were asked to get a producer, and we didn't know anybody. This guy was the only guy that I knew I wanted to work with. I asked the rest of the band and we all met him. It wall worked out great. He has a good English accent. That means he's a good producer. (laughs)

Pete: If you want to find a good producer, go find a guy with an English accent.

I know in the past, you've written songs about people you know personally, for example *Lamar Vanoy*, *Kate Is Great*, and *Johnny X*. Are any of the songs on the new album similar to that?

Greg: Sarah Saturday, but it actually

wasn't written about her. It was sort of a song where we didn't know what it was about for a while. We kept writing and writing and didn't have an idea. Then that name popped up, and we just thought it was cool.

Now that all of you guys are over thirty, how is it like being in this band now compared to fifteen years ago? Ever get disillusioned by things?

Greg: I think life will always throw obstacles at you and it's all about not getting discouraged with it. I think it's a lot easier to be discouraged at a younger age. At our age we know that shit happens, and you get through it. There's always something that keeps us going. There's always tomorrow.

In 2005, you guys played one of Lifetime's first show back in NJ. How was it like playing that show?

Pete: It was really cool because the first tour we ever did was with Lifetime. It was kind of nostalgic.

What do you guys have planned in support of this new record?

Pete: Well we got Warped Tour this summer. Then we're heading over to Europe and coming back for a U.S. tour.

One of the first shirts you guys sold was an anti-MTV shirt. Do you guys still feel the same way about MTV?

Greg: We first made that shirt because we all thought that MTV was

"kind of" bad. I can't believe that they've successfully managed to make it so much worse after all these years. All they have now are really bad soap operas. I keep asking, "Where's the music?"

How did the song "Letter From Iraq" come about?

Pete: We met these guys in Germany who were on their way to fight in Iraq for two years. They started to write us stories of their experiences over there and one of those guys wrote the lyrics to that song and we put it to music.

Greg: It only makes sense because we write about our experiences. But if we

wanted to write about what's going on over there it can't really be that true because all we know is what we see on CNN. I mean we'd just end up singing "We keep watching CNN (singing in melody)...we're seeing bodies of dead men." (laughs). The song is just totally truthful rather than being our interpretation of the media's

perspective.

So as a band, do you guys have a stance politically about the war?

Greg: Well, personally, I believe that war for whatever reason is never going to work or solve any problems.

How do you guys feel about how music is today? How do you feel about the newer more popular punk bands that made it to the radio or MTV?

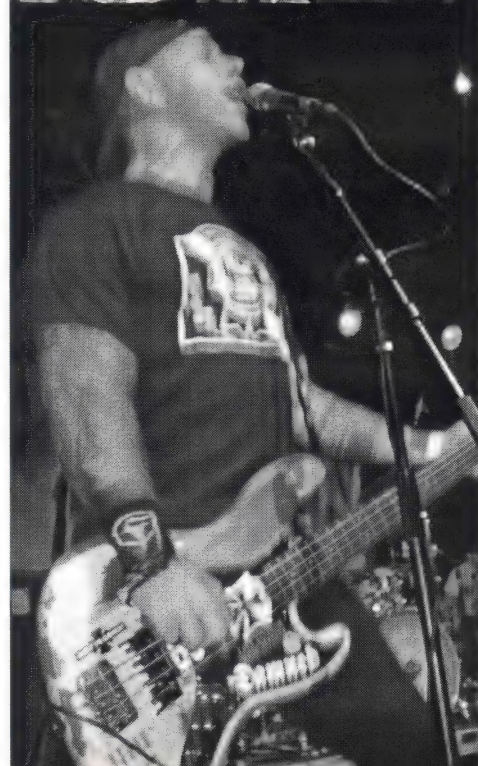
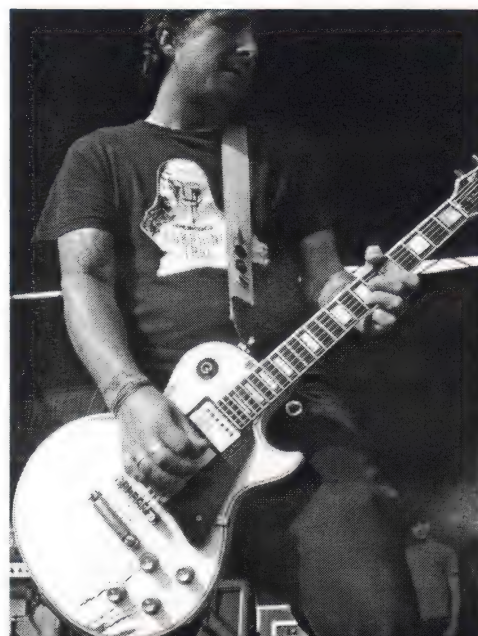
Pete: I really don't pay attention to all of that going on. We just really know whom we know and the bands that we support. We just kind of do what it is we do.

Greg: Years ago I would have never thought certain bands would have ever made it like that. But as far as what's good, that's just subjective.

Thinking back to the career of your band, is there anything you would have changed?

Greg: I look at it like this. Whatever would have happened, I would still have to wake up every morning and wipe my ass. (laughs) I think I've had an amazing experience with this band. I wouldn't trade it for anything. I'm so grateful of where I am in life, and wouldn't trade anything for all the money in the world.

"There are many things that bring you down, but music may be that outlet you're looking for. It's so amazing that it's indescribable."





FAHRENHEIT 451

During a time when New York City Hardcore was stereotyped by mean faces and “chug” style heavy riffs, Fahrenheit 451 stepped up to the plate to provide a melodic groove so yearned for. Along with Armando Bordas’ insightful lyrics, the band wrote music that was progressive, driving, and original. They carried the torch of a type of Hardcore that originated with the likes of Burn, Supertouch, and Quicksand. Fueled by their incredible live show, the band earned a strong local following in a matter of a couple years. Unfortunately, the band decided to call it quits by the beginning of the new millennium, leaving their eager fans with an unreleased record. In 2006 Awake/Strong Records released the entire Fahrenheit 451 discography, which includes their unreleased CD and demo tracks. DTM had an opportunity to chat with Armando about the history of the band and their new discography.

By Rajon Tumbokon
Photos Compiled by Armando Bordas

How did you fall in love with Hardcore?

I think it officially started when I saw the Bad Brains. After that show, I walked away from metal and became a full-blown hardcore kid. I cut off all my hair within two months, I had really long hair.

Like a fro?

I was on some Tom Araya type shit...big, long hair, mad wavy and shit.

So you were a metal head. What made you want to see the Bad Brains?

My boy made me a tape with Bad Brains, Suicidal Tendencies, Dead Kennedys, Samhain, and *The Way It Is* comp when I was 15. I went to a couple of matinees. I almost got beat down the first time. It was the summer and my boy had a ticket. I wasn't into the records but I went because I had nothing else to do. It was a life changing experience. I went to L'Amours (in Brooklyn) almost every weekend for shows.

What was it that made you want to keep going?

The energy I guess. I saw people who looked just like me at shows. Not just long haired white dudes. I had an MC with studs on one of the lapels, and my denim vest over the top. Gully!

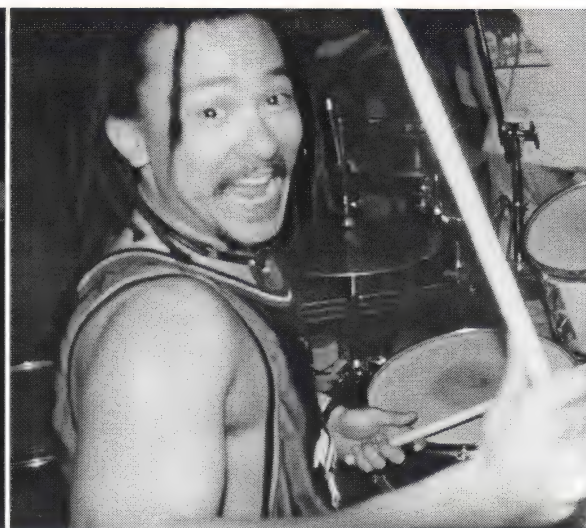


What year did you start going to shows?

My first show ever was Megadeth at Lamours for the Peace Sells tour '86. My first hardcore show was In Your Face and Crossover at CB's in '87. That's where I almost got beat down.

How come you almost got beat down?

It's totally true what they say about metalheads not being welcome at CB's. I was standing in the front watching my friend play in Crossover. This guy (who shall remain nameless) slammed my legs against the stage and then looked at me like he wanted to fight. I walked away because I knew he would kill me. See, that's why kids get beat down at shows. I wasn't from that world, but I



understood you had to know your environment.

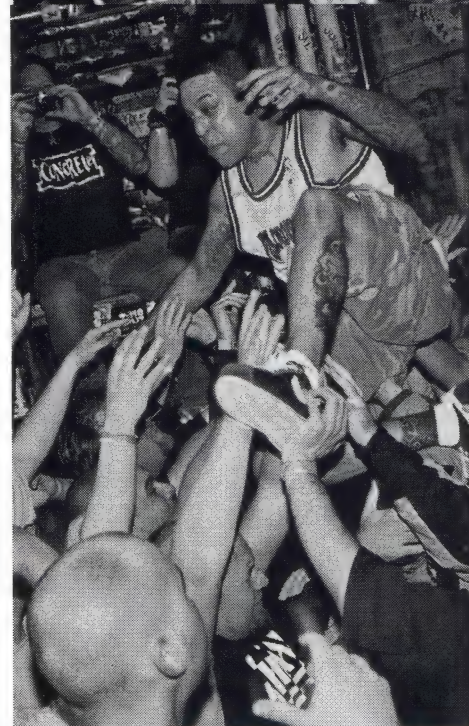
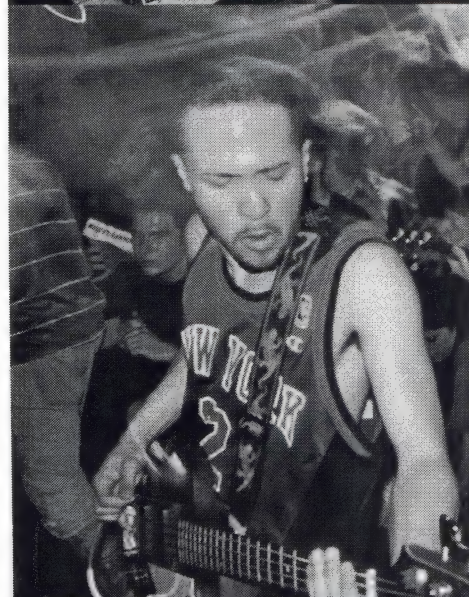
When did you start to feel "accepted?"

I can't really say. One day I just got it. You make friends like any other place if you stick around long enough. I got to know heads and they were cool to me. It is very much about community. A lot of these people I still know today. I can't say that about the metal years. I still like metal though.

Like newer metal bands?

Sure. I like Killswitch, but not for the obvious reasons. I really don't like a lot of the "metalcore" stuff. I'm not trying to stop their hustle, though, but everything must evolve I guess. I just feel some of it lacks heart.





On to Fahrenheit 451. What made you want to release the CD/DVD?

At the end of day, I wanted to see a full length out by the band and put a nice cap on it. I loved playing with those guys and I felt we deserved to have a definitive release. I didn't think anyone would care until we played that reunion show at CB's last year. That convinced me that maybe it would be cool.

How did you decide to release the CD through Awake/Strong?

Michael at Awake/Strong got in touch with me through the Thorp Board. He approached me about putting something out with him. I declined thinking no one would care. We played that CB's show and sold it out. He re-approached me about it and I said fuck it. Funny thing is, he never even saw us live. I always thought our live show was our strength.

I never liked us recorded. The last batch of songs was probably the best recorded stuff we did.

So what made you decide to play the reunion show in '05?

I saw Lenny at the No Redeeming Social Value DVD release party. We got to talking and it was like we picked up where we left off. I hadn't spoken to him for about 4 years. A couple of months later I was talking to him about doing a last show since we never did one. We got in contact with everyone and we became friends again. I think that's the best part of it. Don't get me wrong, the show was amazing too. It went far beyond our expectations.

Let's step back 10 or so years. If someone were to ask you to describe F451, how would you answer?

Good question....
Hardcore you can shake your ass to.

I never thought of you guys like a traditional hardcore band. To be honest it took me a while to get into you guys because I didn't like the demo but once I saw you guys live it blew my mind.

"It is very much about community. A lot of these people I still know today."

I didn't like the demo either. I didn't think we were traditional at all, but we had those elements. Like I said before, live we definitely brought the heat.

A lot of people always compared you guys to Burn.

I'm okay with that comparison. I love Burn. They are one of my favorite bands.

You guys came out around 1995. It seemed like within a year you got such a large fanbase. What do you think helped that?

When I joined the band we were still calling ourselves Without A Cause. I wanted to change the band name because I thought we sounded totally different than the old band. We were blessed with having so many kids in this area into us. We played in front of the same 20 kids for like a year and a half. The shows were always fun. Then it went from us not having any fans to having all of these kids at our shows.

I remember the largest crowd was Irving Plaza.

I thank Vision of Disorder and H2O for allowing us to play with them. That was one of our best shows ever. They helped us a ton. Those two bands were great guys...because we hated each other (laughs).

You never released the second CD. Why is that?

It just got to the point where we weren't having fun anymore.

So is that when you guys decide to end Fahrenheit?

Yeah. It became not fun. If you're going to be in a band you better be having some type of fun. That's my philosophy. It began to feel like a job. I already had a job and I didn't need another one.

How do you feel about the current state of Hardcore?

I think there's a lot to choose from. There's something for everyone.

People get too wrapped up in what the other guy is doing. There's some real hardcore out there. You just have to search for it. New York City is the worst because we hate everything that's not from here, which is wack. There's some good bands out there... Deathcycle... The Killer... Kill Your Idols is still kicking it for a minute.

In New York City, it seems like there are less and less places to play unless you are a really big band.

There are other places to play outside of the city. People just have to stop being lazy and make shit happen. Other boroughs are still out there.

So Lenny is doing District 9 now?

Yeah, Lenny is with District 9. I'll be doing the song Addicts with them on the new record. I'm psyched. I love D9. Fahrenheit and D9 have been friends for so long. I've known Frank my entire life, and Myke and I went to the same Jr. High.

Thank you so much for this interview Armando. Any last words?

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THE BANNER

By Justin Fullam



I did this interview with Joey from The Banner a couple of months ago because I really liked the band and his lyrics a lot, and he also seemed to be a really nice guy. I'm happy about the way this interview turned out because it gets pretty personal here and there and hopefully people will get a good feel of Joey and where he is coming from with his music and personality. And what really makes this interview interesting is the fact that somewhere along the lines, I asked Joey to do a project with me, and then I offered to play guitar for his project called Wolvez. Not too long after that, he asked me to play guitar in The Banner for "3 last shows." A week or two later, he asked me to do a January tour with The Banner. Then within a week or so after that, The Banner became a full-on band again pretty quickly and there are now more tours in the works, and we are starting to write new material together. Needless to say, this interview will prove that life is a

constant rollercoaster ride in the world of The Banner and you really never know what could happen next. This might not sound like a secure way of living to some people, but for a musician in a hardcore/punk band, it's a way of life. Who knows how long The Banner will go on, but I do know that by the time people start reading this, we'll probably be on tour somewhere in the US, playing our hearts out and wondering how the hell we are going to have the bills paid back home. There is an endless drive to play music and reach out to like-minded people with similar emotional disturbances in people like Joey and it's a beautiful thing.

So I hope you enjoy this interview because it's extremely honest and raw, and Joey really is a sweet guy who turns his anger and rage into some fucked up art. Oh...and never say "never," Joey, OK?

{TB}

JOEY: Just to let you know, I've been drinking and taking [painkillers] since 11:30 this morning.

JUSTIN: Dangerous combo.

JOEY: I don't think it'll honestly be a problem.

JUSTIN: I've taken [painkillers] with alcohol. I did that a lot years ago and blacked out the whole night. Be careful with that stuff.

JOEY: I'm new to this. But blacking out means you're drinking properly.

JUSTIN: (Laughs) It's the same family of drugs. It's prescribed for severe anxiety.

JOEY: Oh, I got to get some of that.

JUSTIN: They are great pills if prescribed and you don't abuse it. Taken with alcohol they can be dangerous and highly addictive.

JOEY: You're just saying that 'cause you'll be printing this in your magazine.

JUSTIN: (Laughs) I don't think any of this will go in the zine so far.

JOEY: Put it in. I'll get cult status as some tortured, drug-addict musician.

JUSTIN: (Laughs) I don't want people to know too much of our personal business and it'd set a bad example for kids.

JOEY: Fuck the kids. Put that in, too.

JUSTIN: (Laughs) Okay. But how long have you been drinking and taking pills

like this for?

JOEY: Since Monday when we broke up. I just restarted my drugs recently. Painkillers, because I'm always in pain, so I've got the prescriptions.

JUSTIN: Physical or mental pain?

JOEY: Physical. My body is a joke. I'm held together with scotch tape.

JUSTIN: Yikes. Is that hereditary?

JOEY: Back problems from my dad and heart problems from my mom's side. I also got other shit that my body invented for me 'cause I like to be groundbreaking.

JUSTIN: That's scary stuff.

JOEY: Yeah my back is like, curved severely in two places. The only reason I stand straight up is because my back bends in two different directions. It's bending to the point where it's herniating. I got this disease called Marfan's Syndrome. I'll probably end up going blind one day they tell me. And I got a prolapsed mitral valve, which makes everything awesome

JUSTIN: Really? Jesus.

JOEY: Yep. One day my retinas just detach. Next thing you know I'm playing blues piano in Diet Coke commercials.

JUSTIN: Do you feel like your life will be short?

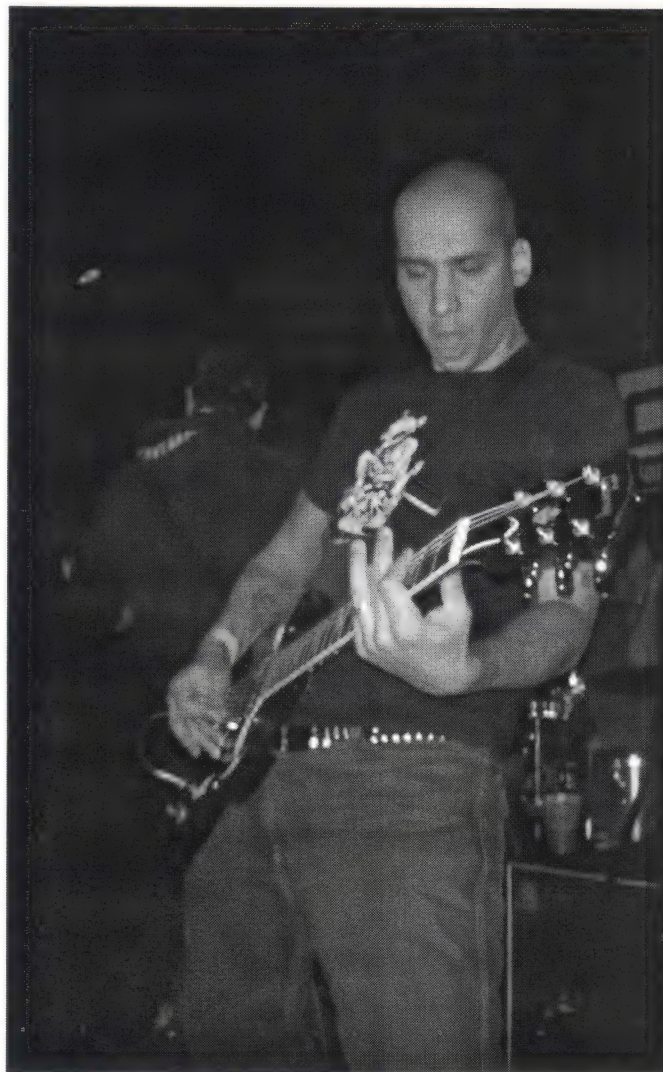
JOEY: Maybe. I always

feel like I need to do everything right away. Maybe it's because I'm going to die. Now I'm drinking to make the pills work better, which I think is kind of defiling the sanctity of my relationship with booze. But right now fuck it. Booze will have to forgive me. (Laughs) I've forgiven it for all the fist-fights.

JUSTIN: It sounds like you might be heading in a downward spiral!

JOEY: I've been in a downward spiral. I had a vent: the band—which slowed it. Now I got a fish that needs me to care for it. It's not the same.

JUSTIN: I'd imagine that a lot of people who are close to you would be worried about you. Fans would be worried, too.





My friends know how relationships with me work. I disappear for weeks. They hear scary stories. Then Chris Ross (of Nora) waves a baby in front of me and I crawl out of my hole.

JUSTIN: Yeah, he's a nice guy. We did a trip to Pittsburgh with The Fire Still Burns and it was fun and they shared their van with us.

JOEY: He's on a short list for me. I love that guy.

JUSTIN: Yeah, he told me his story, which is extremely sad.

JOEY: Yeah, that was the worst day of my life. This is a close second. What's next?

JUSTIN: I have a kid so it hit me hard when he told me what happened.

JOEY: I don't think he'll mind me saying. I haven't told him, but his child...I feel in a large way saved my life. And when she passed away my brain melted. Then I felt selfish, considering what they had to be going through. And it made me hate myself even more. We toured shortly later. I think if I was home I'd probably be a different person. That child seriously saved

me.

JUSTIN: So, is The Banner dead forever? Do you think it'll ever get back together again?

JOEY: Never.

JUSTIN: After seven years, how do you feel? Will you miss it? A lot of work is put into a band that was going for that long.

JOEY: I didn't want to stop. I wasn't ready. There was more Banner to do but I can't in God-conscious just replace the whole band. I've replaced everyone. Somebody's always got a problem or some shit.

JUSTIN: Is that the main reason for stopping it now?

JOEY: Well *Each Breath Haunted* was our best

record. Maybe going out on top is a good idea. Plus, I can't risk it becoming a joke to the people who genuinely believe in it.

JUSTIN: What makes you think it'd become a joke? You guys were on a great label. I'm sure you could find new members if you tried hard enough.

JOEY: Yeah. Well, The Banner was my hardcore punk band. And I think we wrote some pretty great hardcore punk records. We pushed boundaries there I think...or I'd like to think so. This band is just going to be what's in my heart. Anything.

JUSTIN: "This band" meaning your new band? Tell me about Wolvez.

JOEY: Yeah Wolvez. Wolvez is me just writing the shit that I think about when I'm playing with The Banner. Shit, I want to do what I think might not have

immediately meshed with that band. [Wolvez] is more me writing music that fits to lyrics in my head. It's me writing music to words and feelings.

JUSTIN: Do you have band members yet?

JOEY: Yeah, I have people who are helping me write the songs. I would love to have them on board for the touring version of the band. But I mean, that'll be seen when it comes time to do it. Right now it's John from Deadletters, Evan from Mermaid in a Manhole and Jerry from December Aeternalis— who, unless you're from New Jersey, you probably have no idea who any of those people are. But they are great musicians and good friends, which was important for me to have before I started the band this time. Good dudes.

JUSTIN: Do you know when anything will come out from you guys?

JOEY: I'm writing mostly drum stuff now, digitally. And then I'm going to get together with Evan and tell him my guitar ideas.

JUSTIN: Cool.



JOEY: I hope so. It's a totally fucked, backwards way to do it. But it's all I can really do.

JUSTIN: I feel like there's no "right" way to go about it, so it's all good. I'm psyched to hear it when you have stuff finished.

JOEY: Yeah, I mean if you're into My Dying Bride, Ink and Dagger, Deftones, American Nightmare and You & I, that's all I listen to when I write.

JUSTIN: Cool. Hey, so what's going on with your comic book series?

JOEY: First issue is done. I'm just waiting to get it from Chile.

JUSTIN: I read in Horror Garage fanzine that you didn't like to talk too much about your comic book interest.

JOEY: People get notions about what to expect. I'm going for a mind-fuck.

JUSTIN: Do you like any DC Comics stuff?

JOEY: I like a lot of the mainstream stuff.

I love Gaimen, Miller, Moore. I love DC right now.

JUSTIN: Do you like any Vertigo stuff?

JOEY: Sometimes. Sometimes that shit is forced.

JUSTIN: It's good to have stuff like comics and writing that you're really into to keep you happy. I noticed how you seem a little more upbeat now that you're talking about stuff that you're into.

JOEY: Yeah, it gets my mind off it. I think I'm sobering up a bit, too.

JUSTIN: So when people wonder why you're so into comics or music, maybe now they will see that.

JOEY: (Laughs) Maybe I just hide in a in a fantasy world.

JUSTIN: (Laughs) Nice one! Maybe! Let's talk about your lyrics. I feel like I can identify with a lot of your lyrics; do you hope that others do, too?

JOEY: I hope people identify with them a little. But my lyrics don't offer an answer. They just profess my shitty feelings and doubts and fears.

JUSTIN: But they offer a connection to other people who have felt the same way.

JOEY: But if people read my shit and just immersed themselves in it I'd be bummed. (Laughs) More bummed.

JUSTIN: Well, here's a band that we both like a lot: Joy Division. Ian Curtis' lyrics speak to people, and it's not meant to bum us out but it can. But at the same time it helps people who are going through some emotional problems.

JOEY: Yeah, I definitely feel that. I usually don't talk about Joy Division. He's on one of the shout-outs in the liner notes. Everyone asks me what my thank-you note means. Like, if I wanted people to know I would have made it clear.

JUSTIN: Not everyone has to understand everything you write but some people do.

JOEY: I think the people who feel the same pain will get the message.

JUSTIN: And there's a sense of self-loathing in a lot of your lyrics. And after a lot of what you told me earlier, I can understand.

JOEY: If people read my shit and feel some connection and somehow feel less alone or something, then that's awesome. If some positive can be taken from what's essentially the concentrated form of shit in my life... Sometimes I hope people don't glamorize this or think I'm trying to. I've heard that before and I'm like, "What fucking glamour is there in hating myself? Why am I trying to blow myself up if I literally can't stand what I've become?" Jesus this interview is intense. (Laughs)

JUSTIN: I don't think you glamorize these things in a bad way.

JOEY: I hope not, which is why I made the logo and the layout so ugly. I don't want it to look like some fancy rockstar stuff. That isn't what this is. Yeah, but going back to the Jesus thing, people think we're Satanists and I'm like, what the fuck? I'm baptized and con-

"That child seriously saved me."



firmed as a Catholic. Now, I'm hardly an active Catholic or barely a Catholic at all, but I have deep spiritual beliefs. People think that the crosses in our logo are inverted, but they're not. I got that from a movie called "In the Mouth of Madness," where demons are taking over the world and Sam Neil, in order to protect himself in kind of a last-ditch type way, draws crosses all over his body. I just thought it was cool where you're so overwhelmed and so out of hope and that the stuff coming for you is so dark— you cover yourself in a religious icon— that's just nuts.

JUSTIN: In your lyrics there are a lot of references to being ugly, feeling ugly, and being on a path to tragedy. Do you feel that way these days? How close to that point where you're out of hope do you feel? Are you welcoming that point?

JOEY: People who want to die don't start bands.

JUSTIN: Great answer!

JOEY: (Laughs) But I guess sometimes people start bands because sometimes without them maybe you think you'll want to. Sometimes. It's not just the band itself— it's the creating. The art. I need to do it. When I'm not making something, I feel like nothing. I feel bad.

JUSTIN: Like, worthless?

JOEY: Like my only purpose is to create stuff, good or bad. One trick pony.

JUSTIN: In closing, I feel like an ass about bringing this up but still, I had friends die of overdoses. I hate when people are feeling down and getting too fucked up. Take care of yourself, my man. We don't want to lose another good soldier in this music scene.

JOEY: I'll be alright. I'm done. Three days is enough. Good talking to you dude.



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"**The Gaslight Anthem** started out in another town, under another name...walking along lonely roads in the middle of the pourin' rain Some men fell by the wayside, some men fell off the bow... some men were swingin from the smokestacks, bein' swayed by the siren's sound. Until late one night on the dark side a town, four figures stood in the distance and made a high lonesome sound. Thunder cracked the sky, stick a needle in your eye, Ain't nobody tell you no lies, the sound split the earth in two. They got a new name, learned a new dance, flying by the wind of the west, and the seats of a beat up pair of pants. They got some songs and they rode from town to town, singing about the blues and bringing the twilight down. There ain't no motives drivin' 'em, just trying to find out where they fit in, lotta trouble came doll... tonight it's sink or swim..."

- Brian Fallon, The Gaslight Anthem

I remember hearing your first songs on your MySpace page, and these newer songs sound like you guys are getting better and better rather quickly. How do you feel you've progressed as a band?

Brian: Well the main difference in the drastic "improvements" is finding the right mix of dudes. I'm not saying anyone in the band prior wasn't as good, or anything like that— I just think this group is all moving in the same direction. That's my take on why the songs got better, not to mention we learned a whole lot this year.

How did your newer sound and band name come together?

Brian: The new name came from the new start, hand in hand with the new sound, and really This Charming Man was a totally different band, so this is more a new band rather than a new name. The sound came from us just being ourselves, as silly as that sounds.

Will there be a lot more acoustic guitars in future songs to look forward to?

Brian: We've talked about maybe doing an acoustic 7" or EP in the future, but for right now we're doing two acoustic songs out of twelve. Slow down a little to lick the ol' wounds here and there.

Are there any plans to tour extensively in the future? Do you have a day job or anything that would hold you back from doing so?

Brian: We're doing some smaller tours beginning in the winter— two to three weeks at a time so we can build up the contacts— but we all plan to quit our jobs and be out about 150 days a year starting in June. You can't make anything happen

without real serious touring. I mean, I pump gas for a living, so I can leave whenever; that's how we "roll," isn't it?

How have your shows been going lately? What kind of response have you been getting?

Brian: Lately the shows have been great; people are singing along, really showing an interest in the new stuff— it's great. We're really humbled by all the acceptance. I think the Killtakers had a hand in it, though.

I really like your voice a lot. How long have you been singing for? Did you ever have any formal training?

Brian: Thanks, I've been singing since I was about 13. My mother was a folk singer in the '60s, so we always sang together when I was a kid around the house. I took some lessons for stamina this past winter and really concentrated on how to take proper care of my voice; that Melissa Cross DVD with the warm-up is awesome, The Zen of Screaming. Good tips in there.

Where are you guys recording your new album? Will XOXO Records be releasing it?

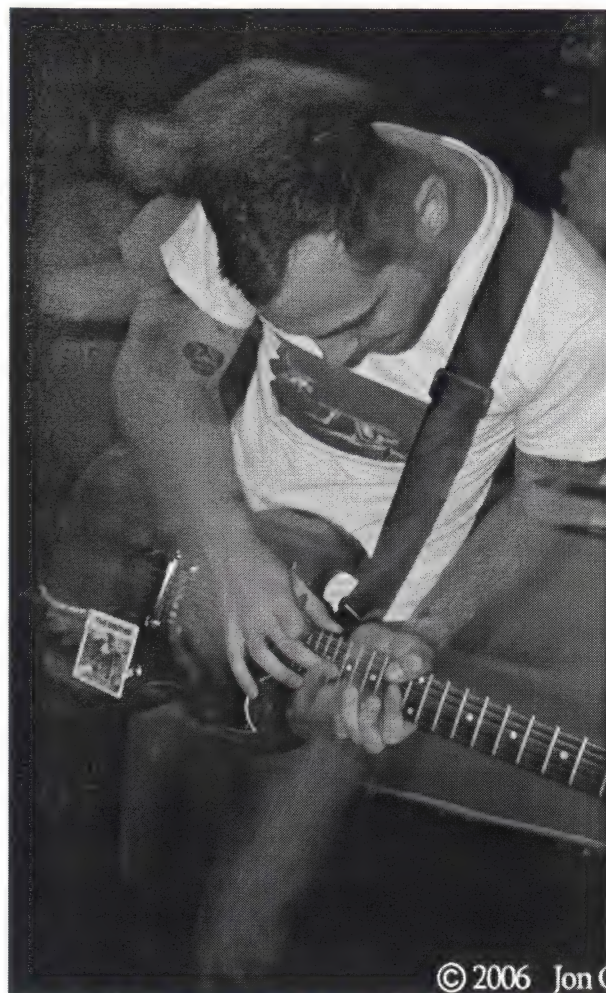
Brian: We're supposed to be recording our record with Josh Jakubowski Engineering, and yeah, XOXO Records is going to be putting it out. It should hit the streets February or March of 2007.

How did your whole band bio and the "sink or swim" theme come about?

Brian: The bio? (Laughs) That's Blind Willie. Man, that dude is the heart of the Gaslight Anthem. He's a soul man. He just told it like it is and that's the deal with the bio. The Sink or Swim thing came about because that's exactly where we were and are at, it's really where everybody's at all the time, are you going to sink or are you going to swim? We had some tough times as a band; it's our motto now.

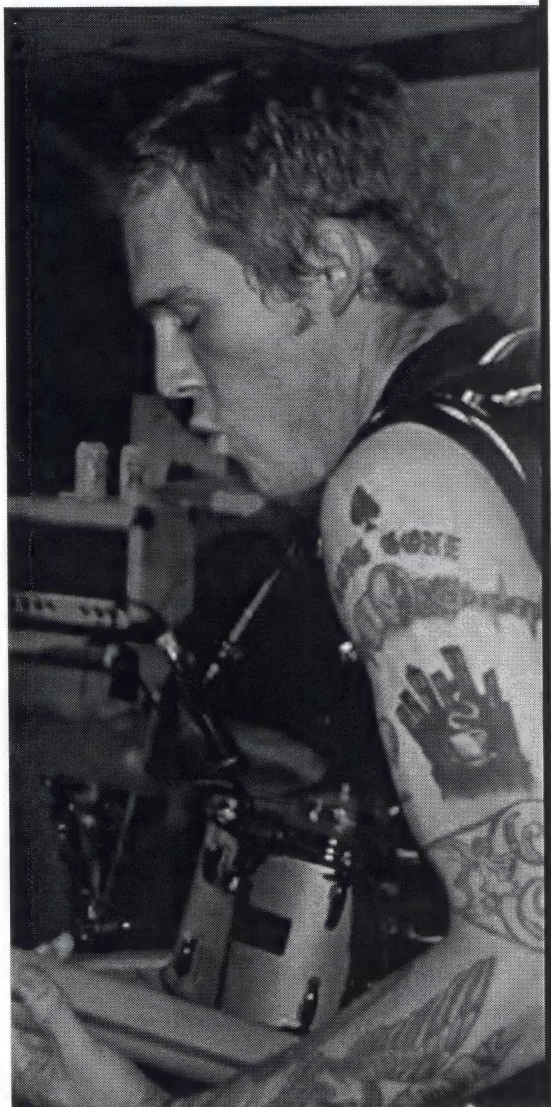
Where does the name the "Gaslight Anthem" come from? Is there any specific theme or story to that?

Brian: The Gaslight Anthem, well the gaslight was a place in the 1960s where Dylan and other songwriters and poets used to play and share their work. It was a community of people all sharing art and thought and learning from each other, when they all were still a little green, and Anthem is the "motto" or summed up idea of the gaslight. It's the central idea: come share, learn, and hang out with us. Let's hear your voice, you hear ours, you know?



Gaslight Anthem continued

I've heard and read that your sound has been compared to everything from Against Me! to even Bruce Springsteen, which is interesting. Are you a fan of the Boss? What other bands and things is your music influenced by? **Brian:** Well, I myself am a huge Springsteen fan, so yeah, a lot of influence is being put out there from the Boss. Our sound comes from that songwriter basis and the punk rock delivery, heart and soul. Punk rock heart and worn out blue-collar soul, that's the Gaslight Anthem. The songs really take their form once we all put our two cents in. Everybody adds their Gaslight Anthem. The songs really take their form once we all put our two cents in. Everybody adds their own little flavor, but the Springsteen vibe, that's all me. We're also really influenced by bands that just put their hearts out there and rock out like Hot Water, Jawbreaker, Texas is the Reason, all that stuff is in there somewhere. Oh yeah, we're all super into Paris Hilton's record; that's our main influence, you know cause maybe the stars really are blind, right? That's hot.



Brendan McManus

All of our shows are billed as "all ages". However, our all ages format is a bit unique. Because we are technically a restaurant and we do not serve hard liquor, we are still able to offer beer and wine to our older crowd. We work hard to ensure that the young kids do not have access to anything but coffee and quesadillas.

I really try to book a little bit of everything. I don't want Caterwaul shows to be defined by one particular sound. I don't mind living within a subculture, but I don't want to be defined by any one scene. I try to set my schedule of shows so that things stay fairly diverse. Having exclusive rights for booking at the Café really helps me out in that regard. When I sit down to book show dates, I look at the calendar for a few months out. Then I set up a schedule as to what style of bands I want to book on what show.

I generally have at least four (sometimes up to 6) weekend shows booked each month. Each week I try to book a show of a different style. On any given week you may find a Punk, Hardcore, Indie, Ska or Metal show. It increases our exposure to all sorts of new people and it helps keep things fresh and diverse.

I have been throwing shows almost every weekend for close to two years. I don't see myself stopping anytime soon. I have faith that this is the start of something special. For me, all of this has really been a labor of love. I have been in the Punk/Hardcore community for close to fifteen years. I have been to shows, played in bands and now I have been given the opportunity to give something positive back. I will continue to do this for as long as it stays fun and I can still find passion in it. Right now, I would not trade this for anything.

My shows will bring out a range of different kids. Their ages can range from

13-30 depending on the show. Overall the local scene at the Café is pretty young. I would think that the average age of our show kids is 17-18. We also have a regular older crowd, but they are usually friends of ours or friends of the bands that are playing. In some regards I prefer the younger scene. They are more generally more enthusiastic about the music and are usually a lot less jaded.

We always try to stay positive. We have hosted a variety of different benefits shows. The most recent to memory was for savedarfur.org and another for the local environmental club. Last year there was a big benefit show to support relief efforts after Hurricane Katrina and another to support the family of a local child with Cystic Fibrosis. We also organize a yearly food drive show to collect donations for the local food pantry. Through all of our efforts we try to demonstrate responsibility. Because the venue is also the local coffee spot we spend a lot of time with some of these kids. We know that in a lot of ways we are role models to many of them. We are grown up punk rock kids with tattoos that are running businesses and living locally-based, independent and cooperative lives. Whether we choose to or not we are teaching these kids a lot about what they can achieve. We encourage them to express themselves. We encourage them to participate in art, philosophy, politics and to find strength in their own little community. It is important that we try to get the kids to understand that they are a huge part of all of this. Their participation insures our future success on many different levels.

The Tuscan Café is located at 5 ½ South Street in Warwick, NY, 10990
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MUSIC REVIEWS



STRIKE ANYWHERE

Dead FM

Fat Wreck Chords

www.fatwreck.com

Hardcore is a very fine line to walk as a band. Generally, a good band will release a great EP and/or LP, and then slowly fizzle out. Progression is too-often criticized to the point where it becomes an unachievable goal. To some, Strike Anywhere were just another band on the same path. After a great start with their first EP, Chorus of One, came the instant classic, their first full-length Change Is a Sound; the followup, Exit English, seemed to be the beginning of the end in the eyes of many. Another hardcore band with a decent run, but their time was over, nothing left to say.

So is Dead FM a redemption album? That really depends on who you ask. Some will say the recent signing to Fat Wreck Chords only verifies the tendency to write more listener-friendly music to a wider audience. Others, including myself will say they've only gotten stronger, tighter and more focused. Dead FM is the band taking all of their previous sounds and blending it into a deep mixture of melody, aggression and intellect. The album opens with "Sedition," a track that perfectly demonstrates the musical ideas portrayed across the entire album, along with some very personal lyrics touching on the grandfather of frontman Thomas Barnett's unwilling involvement in the Manhattan Project, and its eventual genetic impact on Thomas and his father. All of the key elements of the group's past efforts are present; deep drum beats, Thomas' melodic screams, the trashing riffs and thunderous sing-alongs. But a subtle new factor is introduced: increased harmonies. To the casual fan, it's not a big difference. But I beg you to pick up a copy of any of their last three efforts and examine this carefully. You'll see exactly what I mean.

The trend exists throughout the entire album. Noticeable in standouts like "Prisoner Echoes," "The Promise" and "Instinct" is a general direction based on using harmony and melody that gives the songs a varying contrast from their heavier counterparts of past albums. But, we also find out this isn't just a hardcore band anymore. Tracks like "Two Thousand Voices," "Hollywood Cemetery" and "Allies" display a stronger punk influence, with the constant three-chord mid-tempo riffs and deep sing-along choruses.

Fear not conventional hardcore fans, there's also a generous offering of your traditional Strike Anywhere, most recognizable in the up-tempo/drum-breakdown/scream-together tunes like "Iron Trees" and "How to Pray."

So are you sick of hearing the words "harmony" and "melody" yet? I'm tired of typing them, but that really is the main emphasis of this album. Combined with Thomas really challenging himself to be more a singer/songwriter, and using more traditional song structures and arrangements, the end result is a mature album that allows the band to reach further into their punk/rock roots and influences.

What does a band do when they've accomplished so much in such a short amount of time? Then again, seven years in hardcore can be a lifetime. Luckily, if Dead FM is any indication of what life is still left in Strike Anywhere, seven years isn't even comparable to dog years.

CHRIS



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Right off the bat, this record sounds good because it has a heavy and melodic intro that hooks me right in. I love the kind of chords that the guitarist is playing. Simple, yet extremely effective. I also like the mix a lot, too, with the vocals at the perfect level with this style of music. I'm not sure if I've heard these guys before but it's heavy, hardcore-influenced rock with screaming vocals that have good hooks that make you nod your head to it.

The songs don't stretch too far past the general style and sound throughout the album until the last song "Stolen Days," but this isn't necessarily a bad thing. These guys seem to be fans of Motorhead and Kiss, and, well, why mess with the sound too much if you got it right and want to ride with it? The song "Animal Farm" is one of my favorites and I can't get the bass line out of my head. I'd recommend this record to anyone who wants some great music to drive to. You should check this band out at www.myspace.com/hopecon, and they are also on a cool label called Deathwish Inc. I love the artwork they have for this record, and I also love the fact that the members of this band are actual dragons. Check out the pics and you'll see what I mean. This is fun stuff, it's what heavy music should be.

JUSTIN FULLAM



STREET DOGS
Fading American Dream
DRT Entertainment
www.drt-entertainment.com

In a day and age where style has taken priority over substance, honest albums from honest bands tend to be few and far between. Luckily, there's still a few out there, and the Street Dogs continue to give hope that punk and rock can blend harmoniously and shine through the shit-storm of modern rock and faceless punk.

You all know the story, but I'll give you "Street Dogs for Dummies" version. Frontman Mike McColgan leaves the Dropkick Murphys to become a firefighter, still writes music, and decides he wants to start another band. Initially, it's just a small project, but hype builds and the Street Dogs become the talk of Boston with nothing more than a demo. They release *Savin Hill*, and suddenly the hype becomes warranted. The band follows with *Back to the World*, and begin touring like madmen, including an opening spot on tour with legends Social Distortion. The anticipation grows for the third full-length...

So, where does this leave us? Well, exactly where my recap ended. The best description of Fading American Dream is that it begins EXACTLY where *Back to the World* left off: pure punk-influenced rock music. No gimmicks, no pseudo-image, no bullshit. Anthem-laced tracks like "Not without a Purpose," "Fading American Dream" and their well-tributed Mung cover of "Fatty" provide that feel-good, fist-pumping spirit that remind us why we listen to punk music, and how it's one of the few music genres that transcend culture and trends.

The Street Dogs have also taken another step in proving they are far from just sloganeering street punks. Stripped-down numbers like "Final Transmission" and "Shards of Life" truly showcase McColgan's revered songwriting abilities, and combined with a cover of Billy Bragg's "There Is a Power in the Union," give the album a far greater feeling of depth and substance. Most noticeably would be the band's more apparent political leanings, and a growing skepticism of the hostile political environment growing in America. Well-documented is McColgan's history of involvement in the first Gulf War, however, a more positive and refreshing support of our countrymen and women abroad, combined with a questionable and discouraging view of the motivating political machine fueling the conflict, are a welcome breath of fresh air.

But there's also fun to be had, after all, this is a Boston band. Raucous tunes like "Tobe Has a Drinking Problem" and "Katie Bar the Door" are perfect additions to any late night of shenanigans and debauchery. With their jubilant choruses of mischief and hooligan-like antics, I'm reminded of my high school years of getting

completely loaded on cheap beer, laughing at anything ridiculous, and being anxious to find the next adventure of the evening.

For those of you that have been waiting for your Do or Die part 2, this is it. But it's also not. It's the Street Dogs, and if Mike and company continue to create passionate, fun and inspiring music such as this, I won't be concerned with when I'll find the next Do or Die, I'll be waiting for the next Street Dogs album. In fact, I already am.

CHRIS



THURSDAY
A City By The Light Divided
Island Records
www.islandrecords.com

It's always good to see another band from NJ achieve so much success like this. And although I was never really a big Thursday fan, I really can see myself getting into this as the songs have a lot of substance and power to them. I can hear some ever-so-slight hints of Sunny Day Real Estate within the melodies and guitar lines that make me feel good (or bad in a good way) while listening. This album hooks you in and keeps you on it's emotional journey and it feels like a trip that I want to stay on. "At This Velocity" is a heavier track that has raw breakdowns in it that are killer but eventually get over-taken by a beautiful vocal melody that can give chills. "Running from the Rain" is one of my favorites here; it's carried by a perfect, airy guitar line that I can really feel as the vocals match that same intensity. The rest of the album continues on the same vibe which each song, which is brilliant because it makes this record unforgettable. I am really happy I got to review this album because I honestly thought that I wasn't going to like it.

Any fan of Thursday or this style of music should pick this up. Cheers to these guys for completely taking me off guard and turning me into a fan. You know a band is great when they can create music that can change my mind and prove that I'm just an asshole for turning my back on their music up until now.

JUSTIN FULLAM

DEATHKILLER

DEBUT FULL LENGTH
COMING APRIL 2007

"TAKING THE TIMELESS, YET
SIMPLISTIC FURY OF BLACK FLAG
AND TURNING THE ENERGY
LEVELS UP WAY BEYOND HUMAN
TOLERANCE"
-TERRORIZER

I SCREAM
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WWW.DEATHKILLER.NET

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NEW ENGLAND IS SINKING



HATEBREED
Supremacy
Roadrunner Records
www.roadrunnerrecords.com

"Supremacy", Hatebreed's first album in three years brings, brings Hatebreed fans more grinding riffs and pounding drumbeats in addition to singer Jamey Jasta's deep growls. This is Hatebreed's first album with Roadrunner Records and their first album with an added guitar player. The production of "Supremacy" is the best production in a Hatebreed record thus far, and although most songs stay true to the traditional Hatebreed sound, it doesn't stray too far from the songwriting presented in previous releases.

The album starts off with "Defeatist," a bombardment of driving guitars and memorable gang vocals. The next couple tracks "Horrors of Self" and "Mind Over All" continue the driving momentum for the first half of the album. Unfortunately songs like "To The Threshold," "As Diehard As The Come," and "Supremacy of Self" don't measure up as much as the other songs on the album. My personal favorite is "Divine Judgement," which definitely gives hints of old Hardcore influences.

Overall "Supremacy" is pretty solid, but lacks in only a few tracks. If you like Hatebreed older material, you'll most likely like this album.

RAJON



FAHRENHEIT 451
If I Knew Then What I Know Now:
The Complete Discography
Awake/Strong
www.awakestrong.com

If there was a band that break the barriers of what a New York Hardcore band should be like, that band is Fahrenheit 451. They carried on the tradition of such Hardcore greats as Burn, Supertouch, and Quicksand. This discography is a collection of all twenty songs the band recorded, from their two song demo to The Thought Of It EP to unreleased songs. The discography starts off with their two song demo, which for the most part does not even compare to the rest of their recordings, but give a good demonstration of where the band started out. "Settle" and "Shift" are great songs, but as you can hear in the later versions, they needed a few more improvements. "Fragments of Reality" and "No More Promises" are two songs released in a great compilation called "NY's Hardest." In my opinion, these were my favorite Fahrenheit 451 songs. "No More Promises" includes guest vocals from Myke of District 9. As far as all of the unreleased tracks go, I'm still a bit undecided on them. The production of the songs is great, but sometimes I don't feel the connection with them as I do their earlier songs. Guided is a great song, and has guest vocals by Carly of Candiria. There are two great cover tunes added in: "No Class" by Motorhead and a live version of "Waiting Room" by Fugazi.

The CD ends so appropriately with "And I," which would have been an instant classic if it were released. I find myself humming that tune over and over again, and wearing out the repeat button on my CD player.

As an added bonus, the CD package also includes a bonus DVD of their Reunion Show at CBGB's in 2005. In addition, the DVD has a well done and humorous documentary of the band. This CD definitely a must-have for fans of Burn, Orange 9mm, and 90's-style Hardcore.

RAJON



BETRAYED
Substance
Rivalry Records
www.rivalryrecords.com

Melodic/Youth Crew hardcore at it's best. The singer pours his heart on every song but some notable songs are "The city lights" about a fallen friend, "Crossroads," telling a story with friendships lost/changed, and "Self Doubt," a song about the struggling difficulties in life. These three songs are the best songs on the LP which have not been released before.

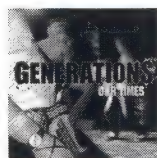
DAVIE D



ENDWELL
Homeland Insecurity
Victory Records
www.victoryrecords.com

I have not heard too many good things about this band but I looked past it and gave *Homeland Security* a listen. The first track, "The End," was not too bad but once I listened to the rest, all of the songs started to sound the same and the vocals are dreadful. Although I must admit the back up vocals on "A Taste of Everest" are good. Maybe the band should seek a new vocalist?

KAREN



GENERATIONS
Our Times
Mankind Records
www.myspace.com/mankindrecord

This Straight-Edge band from CT is pretty decent. "Jealous Man" sticks out the most in this six song collection with a great spoken positive introduction. If you're into bands like Youth Of Today, Chain of Strength, and Side By Side, pick this up.

RAJON



HAVE HEART
The Things We Carry
Bridge Nine Records
www.bridge9.com

Total Earth Crisis and Strife loving going on here. Have Heart definitely improved with this release especially with their lyrics. My favorite parts about the record are the artwork and production. Production wise it's very clean while everything has a good backbone.

DAVIE D



HORSE THE BAND
Pizza
Pluto
www.plutorecords.com

I would like this band more if they recorded an EP about Taco Bell.

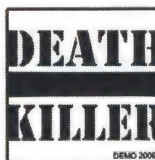
KAREN



SINKING SHIPS
Disconnecting
Revelation Records
www.revelationrecords.com

I've heard some hype about this band and trust me – IT'S NOT JUST HYPE. I dig this band! From the first riff to the last, it moves you. Everything is above par for a hardcore release here: great music, great production, great lyrics and great artwork. Sinking Ships knows what they can do and they do it well. For once it's possible to hear the drums, bass, guitar and vocals at the right levels on a Hardcore record. I recommend this album to fans of Bane and Comeback Kid.

DAVIE



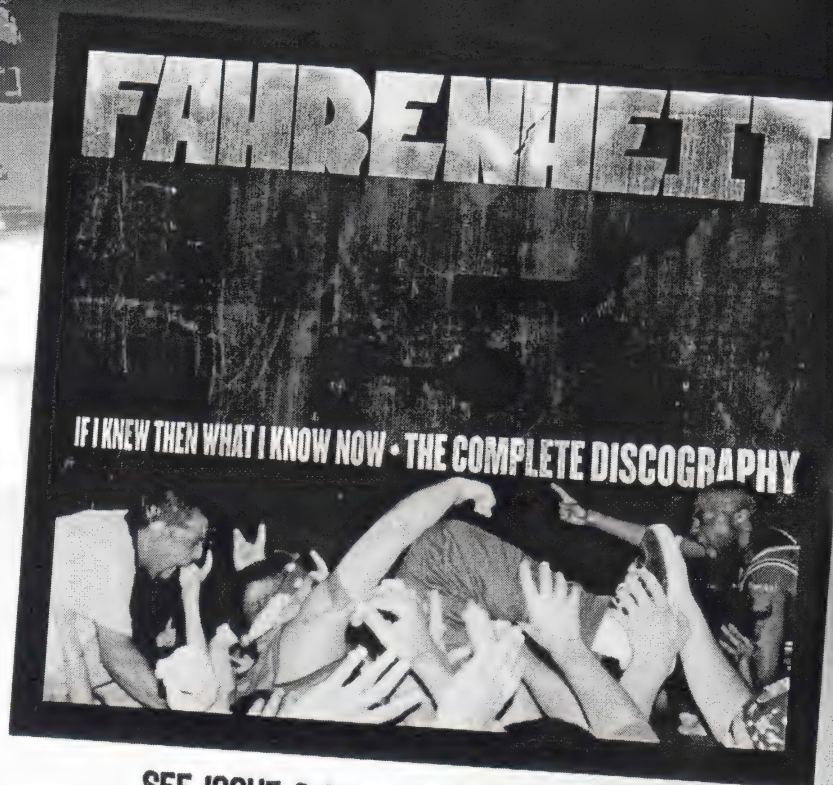
DEATH KILLER
Demo 2006
www.myspace.com/deathkillerx3

This is my personal favorite demo of 2006. This three-piece presents an excellent blend of furious Hardcore and aggressive hard rock, all mixed in with thoughtful lyrics and raspy vocals. I like to describe their music as a perfect cross between American Nightmare, Hot Water Music, and Quicksand. My only complaint about this demo is that it has only three songs. Standing as one of the best produced demos I've heard in a while, this is a definite must-have.

RAJON

THE WAIT IS FINALLY OVER...

**THE HIGHLY ANTICIPATED
FAHRENHEIT 451 ALBUM
IF I KNEW THEN WHAT I KNOW NOW**



SEE ISSUE 3 OF "DEFINE THE MEANING"
FOR AN INTERVIEW WITH FAHRENHEIT 451



**ALSO AVAILABLE
MY TURN TO WIN -
WHATEVER IT TAKES**

Awake/Strong

Awake/Strong
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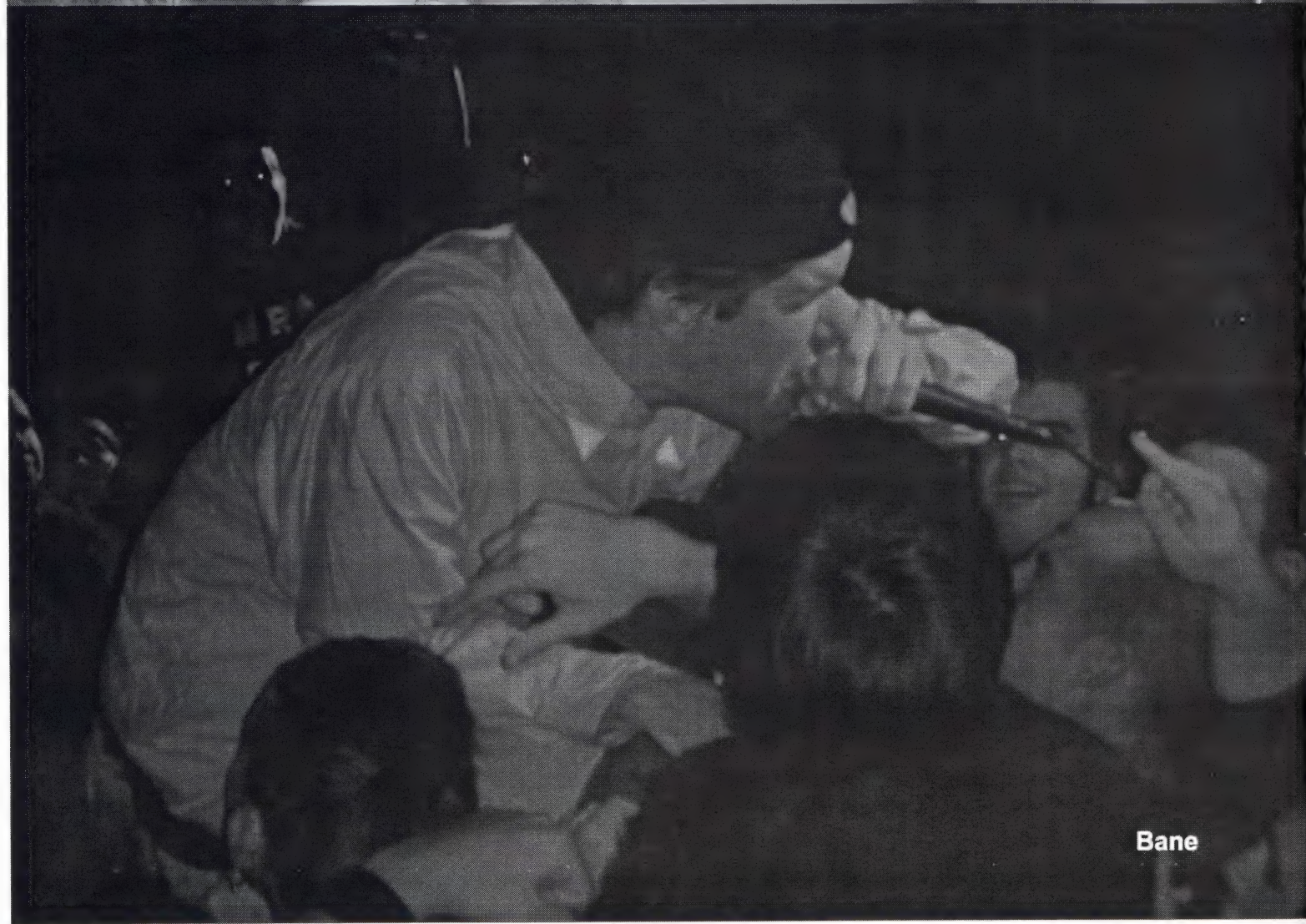
POSITIVITY. ENERGY. AWARENESS.



Murphy's Law

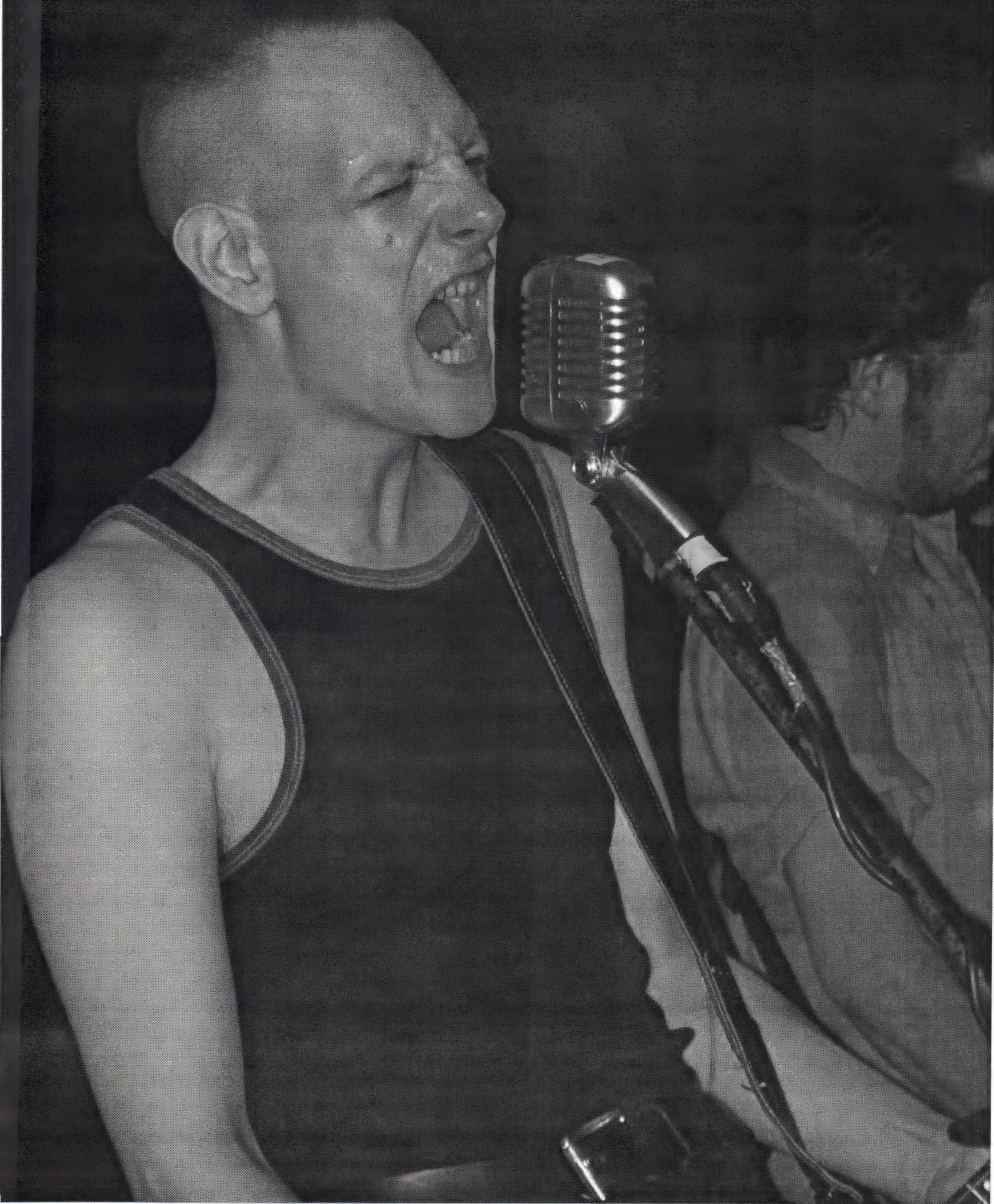


Converge



Bane

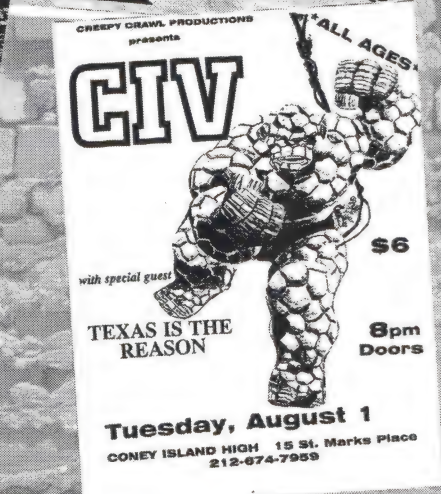
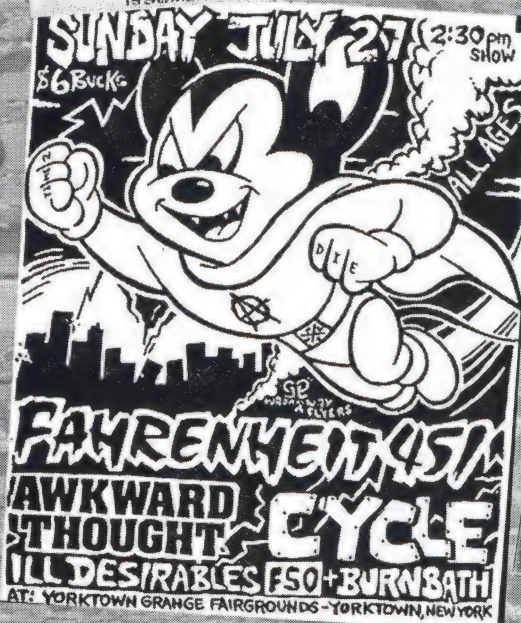
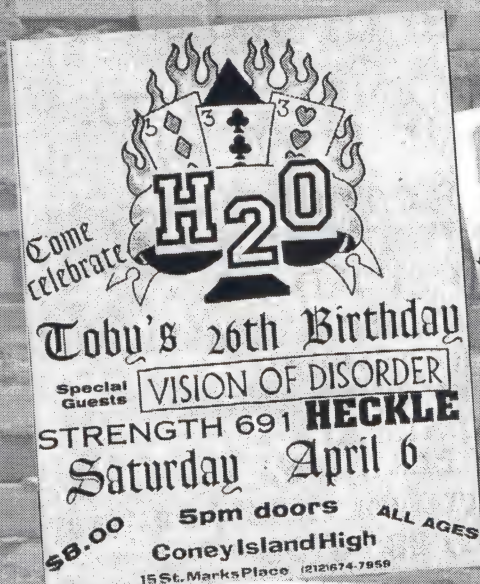
Sticks & Stones



THE SIGN OF THE TIMES

FROM THE ARCHIVES OF C-RAP

Flyer art is the backbone of communication within the Hardcore counter-culture. It declares a battle cry that would resonate throughout cities, and excite the most inert participant for the upcoming weekend. Before the widespread use of the Internet, information was spread through the means of scissors, glue, markers, and photocopies. These flyers became the symbols of what was experienced and their art would give away something more than words can describe. Define the Meaning would like to thank C-Rap for sharing some of their archived flyer art, and fully support what they do. Please visit www.c-rap.com for all of your Hardcore needs.



LAST RITES PRESENTS

7 ONLY

SUN Aug 17th

6:30 SHOW TIME

ALL AGES

Christ on Parade

SLAP SHOT

No EMPATHY

3150 N. CLARK 549-0203

DOOR OPEN 6:00 PM. TICKETS AVAILABLE AT MR. D. TICKETMASTER & DAVE'S RECORDS

underdog

SUN MAY 10th MOTHERSDAY

BEER

BRING MOM!

ALSO THE NY HOODS ALTERCATION & TRIP SIX

BRING ID!!!

CBGB and OMFUG

315 Bowery (at Bleecker) (212) 982-4052

SUNDAY MAY 10th 3:00 PM

AGNOSTIC FRONT

DEATH BEFORE DISHONOR & SOP

SUNDAY-MATINEE OCT 12

CBGB and OMFUG

(212) 982-4052

Pyramid

UP RECORD !!

RELEASE PARTY FOR

WAR ZONE SUPER TIGHT AND STAN

NOV 7th 4:00 PM

101 AVE A BETWEEN 6TH + 7TH

\$5.00

ALL AGES NO ID REQUIRED

THE PYRAMID'S A WAR ZONE AND FREDDY'S LEADING THE ARMY!!

101 AVE A BETWEEN 6TH + 7TH

WE'RE ALL FRIENDS!

Fri July 17

UNISOUND 400 North 5th St. (215) 372-562

No Drugs... No Alcohol... No Prejudice.

BREAKDOWN

BLOODLINE

COLD FRONT

SWAT

SARCOMA

ONE SHOT DEAL

Rancid Poie

TRATE YOUTH

Inhuman

Condition

Green Face

Abstracts

SAT. July 25 VISION

Thurs. July 30 CRAWL PAPPY

Fri. July 31 SLAP OF REALITY

SAT. Aug 1 Shelter

PUNK F&S T-SAT

From Minneapolis

July 18



MADBALL vision of disorder
WARZONE BACK FROM EUROPEAN TOUR!
REJUVENATE
Shutdown

Click

AT Wetlands
161 Hudson Street,
3 blocks from Canal St.
Just outside Holland Tunnel
For info call (212) 966-4225
Sunday, Dec. 29th, 1996.
Doors: 5:00 PM

\$10.00 to get in

SUNDAY JAN 19TH
YUPPIE (HICK)
Still suit
SWEET-TEA
Sub Zero
a day in the life
\$8.00 ALL AGES
at the **Wetlands** MATINEE

TURN DAT SHON TH HAIL DOWN UR I GOAN CALL TH COPS-YOU LITTLE BNO**AO !!!

I'M TRYIN TA WATCH "SEINFELD" YOU LITTLE DELINQUENTS!!

161 HUDSON ST.
"3 BLOCKS SOUTH OF CANAL"
212-966-4225

CIRCLE JERKS
WITH WASHINGTON D.C.'s
GOVERNMENT ISSUE
AND CHICAGO'S
defoliants

ALL AGES

YOUTH OF TODAY X
BOLD

side by side

CBGB

Friday May 10th
Clockwise One 4 One
Inside
Backlash **CLEANSER**
Offset
MOTIVE

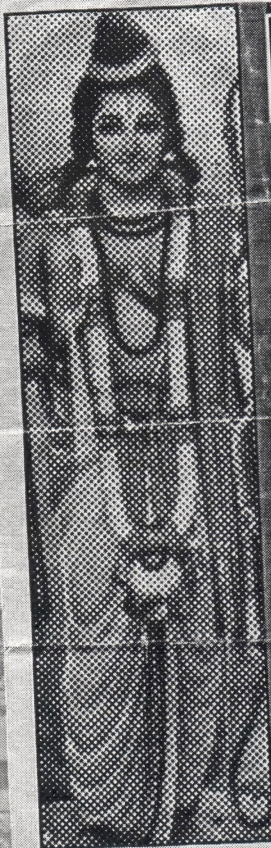
ALL AGES !!

FLOORPUNCH
HANDS TIED
BLEEDrain
97a
UPRISE
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DEC. 27 1996
AT THE FIRST UNITARIAN CHURCH
22ND AND CHESTNUT PHILLY PA
\$5.00

Indecision
silentmajority
milhouse
la magna
motive

Sunday dec 28th
CLUBS
1 grand over 3pm \$8
bring back to



King's booking presents
108
— last show ever

lifetime

floorpunch

two line filler
from canada

**irony of
lightfoot**

sunday june 16th 3pm
at cbgb 315 bowery nyc
eight bucks
212 982 4052
remember daddy

DEFINE the MEANING

NEXT ISSUE



The Return of

EARTH CRISIS

Plus:
10 Years of Bane
Rise Against
Sick of It All
Yuri of MXPX
H2O
Hot Cross

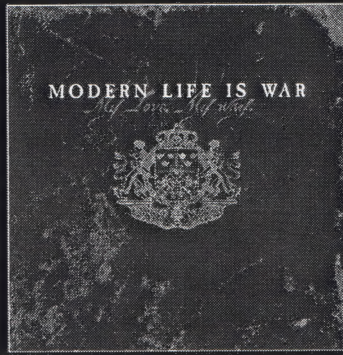
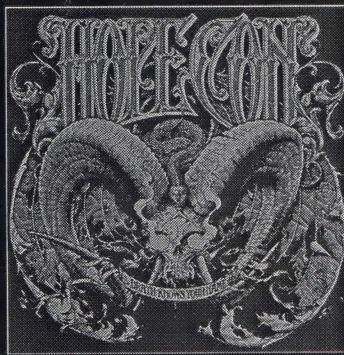
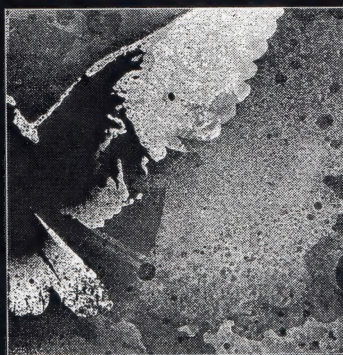
COMING SPRING 2007





Photo: Paco Waelenstrop

OFTEN IMITATED NEVER DUPLICATED



CONVERGE "No Heroes" LP / THE HOPE CONSPIRACY "Death Knows ..." CD / MLTW "My Love..." CD Reissue / BLACKLISTED "The Beat..." CD / THIS IS HELL "Sundowning" LP / RISE AND FALL "Into Oblivion" CD / SHIPWRECK 7" EP / LLT & FF Split 7" EP

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